

MAGAZINE Issue 9 WINTER 1987 \$4.50

KNITTERS

The Bishop of Leicester

Shawls and other
casual covers

Real romance
of knitting

Mostly
sheep

And
more!

Nika



MAGAZINE KNITTERS[®] DESIGNED FOR YOU!

Issue 9 Winter '87
Vol. 4, No 4

Front cover: A shawl for the romantic and the dramatic and for knitter's who want to give a new shape to their favorite Shetland lace. Designed by Deborah Newton in Pinguin's Pingolaine, pp. 32 and 54.

Back cover: A traditional doily pattern knits larger than life. Knit by Emily Ocker in sport-weight wool, p. 38. Photos by Alexis Xenakis.



Baby Chelsea and Lady Meg share 17

Wonderknit, Wonderland 46

ARTICLES

This issue 1
Letters 2
Contributors 4
Snapshots 8
Show and tell of your knitting successes.

ALEXIS XENAKIS
The Bishop of Leicester 10
A man of the cloth finds knitting an important part of life. The Rt Rev Richard Rutt.

R. RUTT, BISHOP OF LEICESTER
The real romance of knitting history 11

LIZBETH UPITIS
Ah, shawls! 14
Give a shawl a cold shoulder, soon it won't be.

A KNITTER'S JOURNEY
New Zealand . . . 18
No, sheep can't vote in NZ, but they are in the majority.

THE OPINIONATED KNITTER
Sheep to shawl 20
contest It really isn't whether you win or lose; it's what you learn by playing the game.

BOTH SIDES OF A STITCH
Beginnings, borders, 25
and blocking.

ON DESIGNING
In 2D: shawls and scarves 30
A large canvas and relative freedom for the knitter.

Mostly sheep 51
Year-round gifts for knitters.

MEG SWANSEN
Books 60
Knitted Shawls and Wraps; Knitted Lace Collars; Knitted Lace Doilies; Foroyok Bindigarmynster Bundnaturiklaedid; 25 Original Knitting Designs; Classic Knitted Cotton Edgings.

FRISCILLA GIBSON ROBERTS
Spin the gossamer 62
web Wheels, wools, and methods suited to the spinning of fine yarns.

KNITTING

LOOK TO:
Your yarn shop 9
For ideas to keep us knitting.

BARBARA GEORGE
Snowdrops and Snowflakes 16
A self-sufficient knitter and her extraordinary shawls.

SIDNA FARLEY
Sidna's Shetland shawl 22
The point here is the corner.

MEG SWANSEN
Faroese shawls 26
Shawls with built-in shoulder shaping.

ELIZABETH ZIMMERMANN
Pi shawls 34
This pi is really a piece of cake, a shawl for all.

EMILY OCKER
Lace garland 38
A lace knitter's masterpiece and its sizable sibling.

NANCY BUSH
Highlands shawl 40
This knitting is best for stay-at-home times; bobbins abound on the later rows.

NANCY BUSH
Galashiels tweed pullover 42
Fathers and sons (and mothers and daughters) work and play in this shawl-collared classic.

EUGEN BEUGLER
6 Ways to wear your lace 44
An elegant stole can come out to play.

SUSANNA LEWIS
Intarsia shawl 46

LIZBETH UPITIS
Babushkas 48
Topping it off, Russian style.

LIZBETH AND FRIENDS
Mitten miniatures 50
Two sizes fit all occasions.

KAREN YAKSICK
Grandma's checker-board lace 52
No gap here; a good idea knits better two generations later.

This Issue

This is an issue of shawls, an issue of shapes and sequences. As knit, shawl shapes tend to be rectangular (square or oblong), triangular, or circular. As worn, the oblongs stay such, but the squares become doubled triangles, and the circles, semi-circles. More than with most garments, the wearer of a shawl is an active part of its design. In fact, the wearer may decide not to wear, but may drape said shawl around the shoulders of the nearest table or over the back of a chilly chair.

Although the shapes are few, the knitting sequences are numerous, and, most often, not the expected order of knitting events. Rectangles would seem to be the most obvious: cast on the width, knit the length, and bind off. Of ours, only 'Grandma's checkerboard lace' and the center of 'Snowdrops and snowflakes' are so. When a square shawl is folded in half for wear, it often reveals its roots, and they are apt to be triangular, not square. 'Sidna's Shetland shawl', Eugen's stole, and Barbara George's grey shawl all begin as increasing triangles.

Shawls come in all sizes: while most rise to the shoulders, they may end at the waist, the knee, or the floor. And with increasing triangles or circles, it may be hard to decide when the shawl is done. Even at the end of a shawl, most knitters are not done. They are ready to start another one.

Few garments can be as varied as shawls. Perhaps because there are few things they must do, few parts of the body they must fit, there are many things they can do and be. They can be the most utilitarian garments. (The subtle shaping of the 'Faroeese shawls' forms a shawl that can be tied on and forgotten while arms and hands carry on.) They can be the most romantic and lacy garments (only slightly less impractical than the garments whose inadequacy they are covering up, see p. 14). Today's shawls have substance and personality and can be enjoyed both as warm security shawls and as dramatic accessories.

Enjoy these casual covers, and try to make just one shawl. (Yes, a potato proverb chips away at that double meaning: we wager you can't knit just one.)

Elaine

Elaine Rowley, Editor



Elaine Rowley



Alexis Xenakis

Join us for a trip around the globe with KNITTER'S Magazine: from the West Coast of the U.S. to Great Britain, from the Southern Hemisphere to the Arctic Circle, with stops in places between. Our excursion begins with a letter from Tatyana Schmidt, Autun, France: 'I have been reading KNITTER'S with pleasure, and I believe your readers would like to hear about the 'The Knitting Bishop,' of Leicester (herewith an article about him from the [London] Sunday Times Magazine. He takes the words right out of the mouth of many a knitter when he says: 'I believe in rest and ephemera. This is where

knitting comes in: it's restful and ephemeral.' Note that his *A History of Hand Knitting* was hot off the Batsford press in November.'

Ah, yes, the Bishop of Leicester. We will speak with him at Bishop's Lodge, Leicester (p. 10). We have his letter dated 20 September: 'If the enclosed article, 'The Real Romance of Knitting History' interests you, please use it [p. 11]. I have kept the story simple. The book contains all the back-up, including all the interesting stuff I have learned about the Fair Isle/Armada wreck. . . Perhaps one day I'll give you some historical reflections on American knitters.'

But before we take off from New York, let's take the shuttle to Washington and see historian Anne L. McDonald, the author of *No Idle Hands: The Social History of American Knitting* (to be published by Ballantine Books in Sept. '88). Anne has set up house-keeping in the basement of the Library of Congress, but took time to write an article for us (p. 13): 'I picked up on what you said about the Bishop's article on debunking myths and hope my article accomplishes the necessary transition. Your suggestion of an interview article is most appealing, and I shall quell any shrinking violet tendencies and tell all! All involves juicy details of a life-time of knitting (I'm now 67—so that can take up a lot of paragraphs . . .)'

On second thought, let's stop by Anne's on the way back [read Anne's article and interview in the next issue]—Elizabeth Zimmermann and Nancy Wynia are taking us along to New Zealand (pp. 18 & 19). But we won't be able to stay long, Barbara George awaits us in Australia (p. 17) . . .

But perhaps you might wish to travel at your own pace . . . your itinerary starts with the next page.

Alexis

Alexis Xenakis, Publisher



Read between the sts 11

SPECIAL HELPS

Abbreviations 5

School for knitters 5

New & review. If a technique is new to you, look here for help.

Symbols and charts 5

Yarns 21

Vital statistics of yarns used in this issue.

Next issue 56

Contest 58

Results and a new beginning.

Knit tips 59

Index of Advertisers 64

Classifieds 64

Letters

Yarn shops revisited

Let me begin by telling you how much I love KNITTER'S Magazine. It's a real treasure to a serious knitter!

On your article concerning the yarn shop, I have a suggestion. My son is in middle school. At 12, it is compulsory for both boys and girls to learn cooking, sewing and wood-working (It's called a 'Family Studies' program, and teaches basics.) Also, he's in an 'Enrichment Program' where children may choose chess, models, etc. It was while I was buying his model at the Hobby Shop that the idea struck me.

Let's face it. Most mothers don't knit. Therefore, they do not teach their children. I had to teach myself when I was in my twenties.

Here is my point: why not introduce knitting as an enrichment program through the schools? Shop owners will realize what a difference it makes when a child realizes that knitting is really not difficult. Otherwise, they can advertise a Saturday with 2-hour free lessons. Hope my suggestions help.

Mrs. Ida Taliercio
Darlen, CT

Wedding bells

I was enchanted with the wedding gown in the Spring '87 issue. I had already sewn my daughter's dress, so I made the knit dress in pink and shortened it to mid-calf length as a mother-of-the-bride outfit. It was sensational! Many thanks.

Judy Roy
Marshfield, WI

Wanted: answers

I have a question, and being the daughter of a lawyer I shall phrase it in its varied applications. Take these cases: you see a pattern in a sweater on someone's back, and copy it;

you see a pattern in a catalog, and copy it; you see a pattern in a sweater wearing a designer label, and copy it; you see a pattern in a knitting magazine in a library, xerox it, and copy it. Next, you take all of the above, and wear them. Next, you take all of the above, and sell them. Question: Where have you violated a copyright? I am not sure what rules apply in the protection of these designs— is there a copyright law for designers? Also, I saw a nice sweater designed by a weaver, with woven body and knitted cuffs. I would like to see some designs using combinations of materials; most of us might be able to stitch up a simple pattern from cloth, and knit sleeves and collar in. You brought something along this line already, with knitted parts of different wool.

Finally, I saw a design for a baby blanket in a knitting magazine with an intriguing technique: It ended up double-sided; both sides were carried on the needle in alternating stitches, and one stitch was knit, then the next purled. It sounds complicated! Is it? (This was in two colors.)

Thank you for a lot of fun and enjoyment.

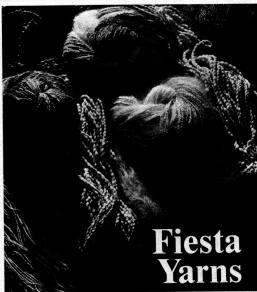
Astrid Phillips
Hammond, IN

Anyone have copyright answers? Look for a knit/ woven example in the next issue. The double-sided blanket was double knit. For a brief explanation, see KNITTER'S Magazine No. 8, p. 60.

Knitting etudes

I was amused and interested in your article by Deborah Newton on fine yarns.

I learned to knit in the late 20's and early 30's. The yarns available then were mainly English—fine two-ply Shetlands, fingering yarns, or per-



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Contributors

Nancy Bush's knits in this issue were inspired by an Amish Quilt and the colors of the Scottish moors. A Scottish dancer, she's the owner of the Woolly West, a yarn shop in Salt Lake City.

Eugen Beugler showed his grammar school class how to knit by using two toothpicks and a piece of string! Now, lace shawls are his specialty.

Sidna Farley likes lace. "Especially the type that has plain rows in between so you can stop and think about it. I always graph before I start knitting. It's fun figuring out how to miter corners, what to put in, what to do next."

Australian knitter **Barbara George** wasn't able "to indulge my passion for lace shawls and spinning until my children were older. I now have 16 angora goats—I lived in New Guinea for 13 years: no wheels or wool!"

Susanna Lewis wears three knitting hats: that of an artist, a designer/writer, and a teacher. She's currently working on *A Machine Knitter's Guide to Creating Shapes*, a companion to her first book. Her wearable art is currently on exhibit in New York and Sao Paulo.

Deborah Newton says, "It was exciting to think about shawls and using them in more fashionable ways." She's working on a book for Taunton Press.

Emily Ocker is the center pin of a knitting family that spans three generations and now several issues of KNITTERS Magazine. (Her daughter, Medrith Glover, is a frequent contributor.) It is very fitting that her work appears in our shawl issue, since our first shawl, an Elizabethan II, was begun with an Emily Ocker circular beginning.

Priscilla-Gibson Roberts is a knitter that loves to work in handspun. She has been teaching spinning and knitting workshops in Ohio, Washington, Oregon, and California, and is gathering material for a book on Salish Indian knitting.

Meg Swansen is no longer the off-camera mystery voice in **Elizabeth Zimmermann's** first knitting video classic: in the just-released *EZ's Knitting Glossary* she takes turns demonstrating 100 techniques. "Lace is almost like another discipline to me. When I feel like I've been bogged down doing sweater after sweater, I turn to a lace shawl as a diversion. It feels to me that I'm doing something other than knitting. That's what I enjoy most about it—and it all boils down to yamovers and decreases."

Lizbeth Uptis is a member of Latvian Knitters, a group that gets together every two weeks, to knit, talk, and eat. "For many of the women who had not knit mittens for years, my book [Latvian Mittens, Dos Tejedoras] was a catalyst, it sparked their memories."

Nancy Wynia, a Wisconsin spinner and knitter, decided that '87 would be the year she visited New Zealand's wool festival. Her beautiful photos illustrate Elizabeth's narrative.

Karen Yaksick says, "Lace is a simple technique with a magical quality." While running her motel, she's knitting Christmas gifts for everyone in her family. "I start in July and knit a sweater a week till December 24th—I'm usually sewing together all that night!"



Nancy Bush



Sidna Farley



Deborah Newton



Meg Swansen



Julia Weissman



Karen Yaksick



Eugen Beugler



Priscilla Gibson-Roberts



Lizbeth Uptis



Nancy Wynia



Elizabeth Zimmermann

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School for knitters

Need instructions for a special technique? A refresher course? Turn to School for Knitters.

Abbreviations

approx approximate(ly)
b in back of stitch
BH buttonhole (s)
BO bind off
CC contrasting color
cm centimeter(s)
CO cast on
cont continue
dec decrease(s)(ed)(es)(ing)
dpn double pointed needle(s)
E every
ea each
EOR every other row
est establish(ed)
g gram(s)
" inch(es)
inc increase(s)(ed)(es)(ing)
k knit
L(H) left(right)
M make
MC main color
meas measure(ment)
mm millimeter
mult multiple(s)
ORL or required length
oz ounce(s)
p purl
pat(s) pattern(s)
psso pass slipped stitch(es) over
rem remain (s) (ing)
rep repeat(s)
R(H) right(right)
RS right side(s)
rnds round(s)
sc single crochet
sel selvage
sk skein(s)
sl slip(ping)
SSK slip, slip, knit
st(s) stitch(es)
St st stockinette stitch
sz size
tbl through back of loop(s)
tog together
WS wrong side(s)
wyib with yarn in back
yd yard(s)
yfwd yarn forward
yo (2) yarn over (twice)

Charts and symbols

In this issue, we used a variety of charting systems. Check each article for details on its charts.

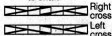
RS. These charts represent the right side (RS) of the fabric. Each "square" represents a stitch; a row of squares represents a row (or round) of stitches. When facing the RS of the fabric, read the chart from R to L (as you work) and knit or purl the stitch as the symbol indicates. If you are working around (circularly), every round will be worked thus.

WS. If you are working back and forth in rows, every other row will be a Wrong Side (WS) row. Read WS rows from L to R (as you work). Remember that the symbol indicates the stitch on the RS of the fabric. To remind you, WS rows of charts are shaded.

Heavy lines on the charts are used to separate pattern repeats from edge stitches. They are also used to outline cable stitches.

SYMBOLS

RIGHT SIDE	WRONG SIDE (if different)
	Knit
	Purl
	K2tog
	P2tog
	P2tog-b
	Sl1, k2tog, psso
	Inc
	Yarn over
	Slip
	Bind off
	Information specific to chart



Graft, garter stitch



Uses. An invisible method of joining knitting horizontally. Useful at shoulders; underarms; tips of mittens, socks, and hats. Substitute for casting off and seaming. Invisibility and flexibility are its advantages.

1. You can properly graft garter stitch only when the stitches on one needle come out of purl bumps (lower needle in our example) and the stitches on the other needle come out of smooth knits (upper needle). Arrange stitches thus on two needles.

2. Thread a blunt needle with generous length of matching yarn (approximately 1" per stitch).

3. Working from right to left, with right sides facing you, do preparatory steps 3a and 3b.

3a. Front needle: yarn through 1st loop as if to purl (from the back), leave stitch on needle.

3b. Back needle: yarn through 1st loop as if to purl (from the back) leave stitch on needle.

4. Work 4a and 4b across row.

4a. Front needle: through 1st st as if to knit, off; through next st as if to purl, on.

4b. Back needle: through 1st st as if to knit, off; through next st as if to purl, on.

You may be able to see what you're doing, or you may need to work by rote for a while. Either way, grafting is worth the effort. Soon you will work in an easy stitching motion.

5. Adjust tension to match rest of knitting.

I-Cord

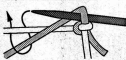
Uses. A minimal tube of stockinette st, made with two double-pointed needles.

1. Cast on stitches, usually 3.

2. Knit 3. Do not turn work. Side stitches to right end of needle. Repeat from * for desired length. A tube forms by the working yarn pulling across the back of each row.

Invisible cast on

Uses. As described by Mary Thomas, "The object of this method... is to avoid and not create a definite selvage edge." Use when access to the bottom half of the cast on loops is needed: to knit them in the opposite direction, to graft, to attach a border, or for an elastic hem.



1. Knot working yarn to contrasting junk yarn. With needle in right hand, hold knot between thumb and forefinger of right hand. Tension both strands in left hand; separate the strands with fingers of the left hand. Yarn over with working yarn in front of junk strand.



2. With holding strand taut, pivot yarns and yarn over with working yarn in back of junk strand.

3. Each yarn over forms a stitch. Alternately yarn over in front and in back of junk strand for required number of stitches. If you cast on an even number of stitches, twist the working yarn around the junk strand before knitting the first row.

4. Later, untie the knot, remove junk strand, and arrange bottom loops on needle.

Long-tailed cast on

Uses. The default cast on for many knitters.

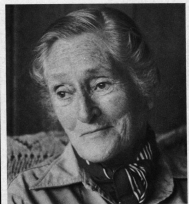
1. Make a slip knot for the initial stitch, at a distance from the end of the yarn (about 1.5" for each stitch to be cast on). This is the long tail.

2. Cast on using both ends (the long tail and the ball of yarn), either with both ends in one hand (usually left) one around thumb, other around index finger; or with one end in each hand, as you prefer.

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MEG SWANSEN

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School for knitters

Short rows, improved

Uses. Each short row adds two rows of knitting across a section of the work. "Work to a certain point, turn, work back in the other direction and repeat from * once for one short row. Unless you want a hole to show at the turn, work a wrap as follows:



1. With yarn where it is (wrong side on either a knit or a purl row), slip next stitch as if to purl. Bring yarn to right side of work and slip the same stitch back to left needle. Turn work, return yarn to wrong side, and work to other turn point, repeat from * once.



2. When you come around to a wrap on the following row (or round), make it less visible by working the wrap together with the stitch it wraps by knitting or purling them together. For this improved version of those useful short rows, we thank Medrith Glover and Valerie August.

Shoulder bind off

Uses. Instead of binding off shoulder sts and sewing them together.



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1. Ridge effect. Place wrong sides together. Back stitches on one needle and Front stitches on another.

Seam effect. Place right sides together.



2. *K2tog (one from Front needle and one from Back needle). Rep from * once. Bind first stitch off over 2nd stitch. Continue to k2tog (1 Front stitch and 1 Back stitch) and bind off across.

SSK

Uses. SSK and SKP are the two left-slanting single decreases and are interchangeable.



1. Slip 2 sts separately to right needle as if to knit.



2. Knit these two together by slipping left needle into them from left to right, and



3. Knit them together with right needle.

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Yarn Weight	100 Yards	200 Yards	300 Yards	400 Yards	500 Yards	600 Yards	700 Yards	800 Yards	900 Yards	1000 Yards	1100 Yards	1200 Yards	1300 Yards	1400 Yards	1500 Yards	1600 Yards	1700 Yards	1800 Yards	1900 Yards	2000 Yards	2100 Yards	2200 Yards	2300 Yards	2400 Yards	2500 Yards	2600 Yards	2700 Yards	2800 Yards	2900 Yards	3000 Yards	3100 Yards	3200 Yards	3300 Yards	3400 Yards	3500 Yards	3600 Yards	3700 Yards	3800 Yards	3900 Yards	4000 Yards	4100 Yards	4200 Yards	4300 Yards	4400 Yards	4500 Yards	4600 Yards	4700 Yards	4800 Yards	4900 Yards	5000 Yards	5100 Yards	5200 Yards	5300 Yards	5400 Yards	5500 Yards	5600 Yards	5700 Yards	5800 Yards	5900 Yards	6000 Yards	6100 Yards	6200 Yards	6300 Yards	6400 Yards	6500 Yards	6600 Yards	6700 Yards	6800 Yards	6900 Yards	7000 Yards	7100 Yards	7200 Yards	7300 Yards	7400 Yards	7500 Yards	7600 Yards	7700 Yards	7800 Yards	7900 Yards	8000 Yards	8100 Yards	8200 Yards	8300 Yards	8400 Yards	8500 Yards	8600 Yards	8700 Yards	8800 Yards	8900 Yards	9000 Yards	9100 Yards	9200 Yards	9300 Yards	9400 Yards	9500 Yards	9600 Yards	9700 Yards	9800 Yards	9900 Yards	10000 Yards
100	100	200	300	400	500	600	700	800	900	1000	1100	1200	1300	1400	1500	1600	1700	1800	1900	2000	2100	2200	2300	2400	2500	2600	2700	2800	2900	3000	3100	3200	3300	3400	3500	3600	3700	3800	3900	4000	4100	4200	4300	4400	4500	4600	4700	4800	4900	5000	5100	5200	5300	5400	5500	5600	5700	5800	5900	6000	6100	6200	6300	6400	6500	6600	6700	6800	6900	7000	7100	7200	7300	7400	7500	7600	7700	7800	7900	8000	8100	8200	8300	8400	8500	8600	8700	8800	8900	9000	9100	9200	9300	9400	9500	9600	9700	9800	9900	10000

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Snapshots



Ana Rita Guzman
(above)—taking liberties;
Cafe Rio Crew
(right)—14 sweaters
and counting.



What knitter saw artist Andrew Wyeth's photos in a recent issue of LIFE and admired his beautiful sweaters (knitted by his wife, Betsy) and didn't wish he/she could see more?

We did. We talked to Meg (Mrs. Wyeth is her customer) and then thought how much fun it would be to see what our readers are knitting. And then came these two letters:

"Dear KNITTERS,

"I am a 6 foot, 205 pound retired farmer who knits for fun and relaxation and so it was with great interest that I read your feature article on men who knit.

"I came to knitting via a lifetime progression from painting, tailoring and sewing, hooking rugs, crocheting afghans, to designing needlepoint. Now I find great pleasure in knitting. It's a great hobby—quiet, not too messy, productive, and excellent exercise for aging fingers. I usually have several projects going on at once—a 'morning' one that requires greater concentration and one or two others that I work on while watching television (except during the news).

"My two granddaughters (high school and college) have a large collection of sweaters ranging from simple pull-ons to complex Arans and Nordics as well as designs by Ellis and Vittadini. And a few variations of my own thrown in as well. They are now waiting for their third Kaffe Fassett.

"The enclosed photo is of the owners and crew of my favorite restaurant, Cafe Rio, on the beach at Rio del Mar. All are wearing sweaters I have given them.

They made an enlargement of the photo and surprised my wife and me with it at Christmas. There are seven sweaters of theirs not in the picture.

"I enjoy your magazine very much and have all issues. Let's hear from more men!"

Dale Kronke
Watsonville, CA

"Dear KNITTERS,

"Enclosed is a photograph of the entry that won First Place and Best in Class (Knitting/Crochet Adaptation) in the 9th Annual Marin Needlework and Quilt Show (California). If the pattern looks vaguely familiar, it should: the sweater is a very liberal interpretation of Deborah Newton's Slip Stitch Band Cardigan in Issue 5!

"My sweater is an oversized, boat-necked, dolman sleeved pullover worked seamlessly on a circular needle. I used Crystal Palace 'Creme' #2261, as in the original, but substituted Kaleidoscope #100 for 'Colors' #07.

"Thank you for encouraging your audience to experiment with printed patterns! I look forward to future columns of 'On Designing': tell Ms. Newton to keep up the good work!"

Ana Rita Guzman
Redwood City, CA

Now we wish to see more! Although you probably can't beat Dale's record of 21 sweaters given away to your favorite restaurateur... you must have a snapshot to share. Come on! Send us your snapshots!

—Alexis Xenakis

Look to:

YOUR YARN SHOP

For the most knitting ideas per square foot, try a good yarn shop. They can't help it. Surrounded by yarns and patterns, inspired by customer's projects, shop folks are a natural source. And there's the profit motive: they need you to want to knit.

Chris Peterson and Natalie Masayj of A Stockinette, Inc., a shop in Huntingdon, PA, have been especially successful with a shawl: "Our shawls are generally monochromatic. We use yarns chosen for color and texture and vary the stitches to give even more dimension. The basic instructions, however, are simple enough for a novice."

Materials. A. Your choice of yarns of similar weight; a total of 1800 yds is required for shawl and generous fringe.

B. Size 7 needles, or size to give gauge.

Gauge. 5 sts equal 1"

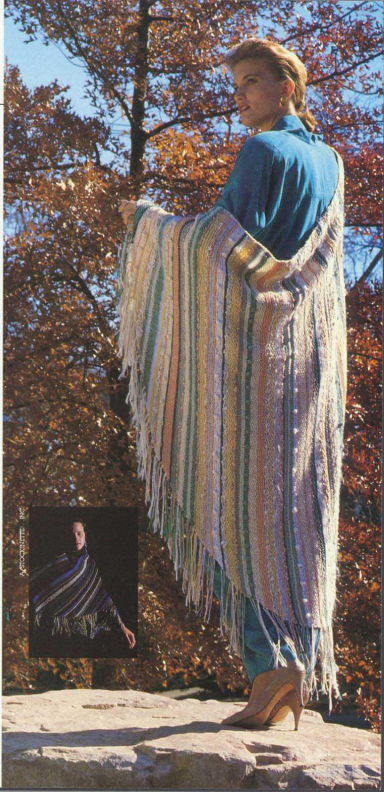
Cast on 20 sts. Shawl is worked from side to side. Follow and repeat yarn/stitch/row guide. *At the same time*, inc 1 st at beg of ea RS row until 170 sts, approx 42" from CO. This is the middle of shawl; mark with safety pin. Dec 1 st at beg of ea RS row until 20 sts rem. Bind off. Fringe bottom edges.

Make it bold. The dark shawl uses 6 yarns: from Chantelaine, 6 ske Goliath #017 and 1 ske Tiana #556; from Crystal Palace, 4 ske Parfaite #20, 2 ske Firefly #109, 2 ske Creme #2262, and 2 ske Chenille Coton #458. Follow the guide.

Take off. The light shawl uses the same method but more yarns (we count 13) and a less discernible repeat. Stockinette, garter, and seed st areas are occasionally embossed with bobbles or popcorns. So, follow a simple plan or plan your own. Can you knit just one?

Yarn/stitch/row guide

Yarn	# Rows	Stitch
Goliath	8	St st
Parfaite	6	garter
Tiana	4	garter
Creme	6	seed
Goliath	4	St st
Parfaite	6	garter
Chenille Coton	4	St st
Tiana	2	garter
Creme	4	seed
Firefly	6	garter



The Bishop of Leicester

He started knitting when he was 7 years old. "It's not an uncommon story for the beginning of knitting for English children," he says. "Rainy day, little boy racketing around the house making a terrible din, and Granddad couldn't stand it any longer, got a ball of string and said, 'I'll give you something to keep you quiet.' He taught me to knit with my fingers. I was very quickly unsatisfied with that and said, 'Please give me some needles; I want to do it properly.'"

He was consecrated a bishop in Korea, is now the spiritual father to 900,000 people, sits in the House of Lords, and he has just written what promises to be a best seller: A History of Hand Knitting (Batsford.). We're delighted to introduce to you the Bishop of Leicester.

“Yes, there is a real history of handknitting. But the problem with the real history is that a lot of it is very hard to work out in the detail we should like. For instance, if you take the most beautiful pieces of medieval knitting that we have, a relic purse from Chur, in Switzerland, and the lovely cushions from the royal tombs near Durgon, in Spain, we cannot honestly say how they were made. Some are silk, some are wool. They are made in colored work. This, I think, is very interesting: that the first interest in patterning in knitting is color; texture comes later.

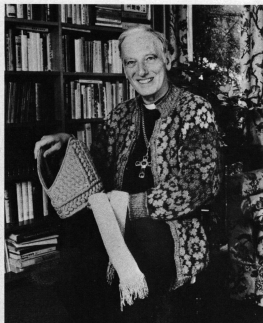
We think almost certainly they were made with metal rods. (The Toledo steel industry was already in action.) But whether they were plain or whether they were hooked, we cannot tell at the moment. It's unlikely that we will ever be able to solve the technical problems of deducing from the fabric what the tools were like. And it is infuriating that we cannot say what was the social background of the people who did it.

You may know there are at least four pictures of the Madonna knitting. They come from the 14th and 15th centuries and suggest that knitting was a domestic craft. But they don't tell us whether Our Lady is being painted in a middle-class, or a poor, or a wealthy house. And so, there are questions that we can't answer which are intensely fascinating.

When we do a careful study of knitting patterns, I think all we can say about their history is that there is a distinction between knitting east of the Adriatic and west of the Adriatic. All of the patterning that we find to the west is based on horizontal motifs, as in Fair Isle. But much of the patterning on the east side has vertical motifs, and you find these beautifully demonstrated in Turkish, Yugoslav, and some Serbian stockings.

But, of course, many Greek and Serbian patterns are also horizontal (they are between the two areas). Yet, one notices that the western designs rarely use a curved line in the motif, whereas the eastern ones do. The eastern stocking is always begun at the toe and knit up towards the cuff. The western stocking is always begun at the cuff and knit down towards the toe. Now it's possible that the reason for the eastern method is something to do with the development of knitting out of nalbinding, the single-eyed needle knitting, by which the so-called Coptic socks, the Roman-Egyptian socks were made. But we can still not explain why that Oriental method didn't get transferred to western Europe. I think it's more than likely that there's some spontaneous generation in some different areas at the beginnings of knitting.

I tried in my book to say where the question areas are, because we honestly at the moment can't get the answers. But when we come down to the 15th century onwards, at least in English (I've had no opportunity yet to study what may be avail-



Richard Rutt, Bishop of Leicester, talks to Alexis Xenakis—two rows of knitting before lunch and I-cord on mitres.

able in Spanish, French, and German)—we have a great deal of reference to knitting. We see it becoming a cottage industry after the improvements in the manufacture of steel wire which gave us the mass production of steel rods in late 16th century England, a little earlier in Germany. Soon, there were plenty of knitting needles available. Then knitting takes over and becomes something which is referred to by poets and writers as a matter of course. They rarely tell you exactly how it was done, but you can get a few clues here and there.

Professor Joan Thirsk, the agrarian historian, has done a lot of study on the export of stockings from England. And that also builds up a picture of considerable interest. Knitting was still largely a wool yarn craft, although silk knitting was being done; and because it was a handicraft, it was relatively expensive. Right through history you find that the big profits are never made by the person who does the knitting, they are made by the distributors and the marketers. And so you begin to build up a picture.

I became very conscious of the roots of knitting in the life of the people. Even in the late 18th century, and above all the early 19th century, when it becomes also a leisure craft (which it does not appear to have been before the 18th century) you have to realize there were people with leisure. There's a new pattern of international trade behind it: the export of Merino sheep from Spain all over Europe improved the German wool. The Germans found that they could dye Merino wool in a wide variety of very

The real romance of knitting history

beautiful shades by the early 19th century; and export it, once trade was restored after the Napoleonic era. It is from that point that the great impetus comes, at least in England, for knitting as a drawing room craft, an occupation for polite ladies.

We have an interesting thing that we can pick out in England, another swing in knitting about 1870, after the introduction of virtually universal training in literacy, with the Education Act of that period. About 15 years after that, by the time its effect was being felt, working class women in particular were able to read. Then we get the cheaper magazines (often very badly edited indeed) which encouraged people who formerly would only have knitted socks either for sale or for their families, to make other garments. And by the time the World Wars gave their particular stimulus to knitting, we have the modern knitting scene.

Knitting as art. Well, my point of view is this: the distinction between art and craft is a very difficult one to maintain. It's only from the 18th century onwards that that distinction begins to be important; artists and craftsmen were the same kind of animal. So the modern distinction has to be defined. In many art colleges and fashion schools around England, I've been asking the teachers what *is* the difference between art and craft, where does the line come between applied or ornamental art, or decorative art and fine art. The line can never be established.

I would prefer to call knitting a craft; I think it's less pretentious. But when we look for the works that could be considered art, in that they exist for themselves alone, I suppose it's the 17th and 18th century German and Alsatian knitted carpets that you have to look at. Yet the men who did them regarded themselves as craftsmen, although they produced lovely designs and beautiful pictures indeed. So, because I don't want to distinguish too clearly between art and craft, I don't mind which you call it. We say there's an art in knitting a good sock. We may say that making a good sock is a craftsman's work. It's the sort of thing you talk about very late at night if you're undergraduates, I think.

The word 'create' bothers me a great deal. My brother is in art education, and we talk these things over at great length from time to time. He was telling me the other day that he's finding in the fashion and textile schools in this country that the teachers are getting to the point where they won't teach technique because they feel they may stifle creativity. Now, that's not at all a traditional attitude, and I think it's a twisted one. If you want to create something simply because it's beautiful, if that's what you mean by art, well go ahead and do it. You'll have to use your craft.

But if you are feeling that you have to make your name by being original, that you have to create something that will last forever, then spiritually you are going up a blind alley, because everything that we make, we just commit it to its existence, and we commit it to the ultimate Creator; it lasts as long as He lets it. We're in His hands. You see, secular philosophy has a rather ill-defined view of what eternity is. You can get awfully tied up, and you can get very angry about whether what you're doing is art or not. But the humility of the craftsman helps you get over all that. You do what people want, you do what people enjoy, you do what you can give to others, you do what you love to have. And it really doesn't matter whether it's art or craft. ”

By the Rt Rev Richard Rutt

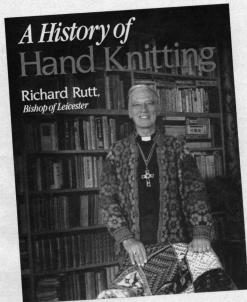
Any craft has a strong emotional effect on those who practice it. They make up theories and stories about it that turn into legends and romance—the blacksmiths of Europe had their mythical Wayland, and Chinese herbalists their legendary Yellow Emperor.

Knitters long for such romantic legends about knitting history: and if people cannot find what they long for, they usually make it up. During the past 200 years knitters have invented many legends that are frequently repeated as the romance of the craft. But the truth lies elsewhere.

Let us take eight familiar well-known theses that are all either untrue or highly doubtful, but which pass as 'history of knitting.'

1. The Arabs invented knit-

ting. This idea goes back to about 1790 when Johann Beckmann of Göttingen wrote the first serious essay on the history of knitting in his *History of Inventions*. He guessed that knitting *might* have been obtained by the Spanish from the 'Arabians,' and made it clear that he was only guessing. Later writers carelessly took the Arab origin as a proved fact; but in truth no ancient knitting has been found in Arabia. The fragment dated AD 256 was found at Dura, an international trading centre of Syria. Syrians were not Arabs then, the piece could have been brought to that town from almost anywhere. (Anyway, it is not knitting; it is nalbinding that closely resembles knitting.) Nor can medieval knitting found in Egypt be called 'Arab' work. If the Arabs have a place in knitting history, we do not now know what it is.



Real romance of knitting

2. *Christ's seamless robe must have been knitted.* This can be traced to Gravenor Henson's *History of the Framework Knitters* (1831). Henson was a devout Methodist. He did not realize that the undergarment of Christ's time was a simple rectangle of cloth and that there were looms wide enough to weave it. The same garment survives to this day among the Masai and other East African tribes. There is no reason to suppose that it was ever knitted.

3. *Medieval monks wore knitted girdles.* This story probably goes back no further than Sir Henry Yule's translation of Marco Polo (1903), in which the monks of a monastery in Persia were said to have 'knitted girdles.' It is a mistranslation: the Italian text simply says that monks made girdles. The medieval priests' girdles that exist are tablet-woven. Tablet weaving can look very like knitting until it is examined closely, and at least one great nineteenth-century French book on medieval embroidery made that mistake. There is no evidence that medieval monks (or medieval anybody else) wore knitted girdles—nor that medieval nuns knew how to knit.

4. *Knitting was at first done by men only.* There is no sex linking in the textile crafts. We simply do not know the sex of those who made the oldest pieces of knitting that survive—from Egypt, Switzerland, and Spain. We do know that the cap knitters of medieval England included women, and that in the great explosion of handknitting in sixteenth-century England both sexes were involved. Both sexes were active knitters in peasant knitting until the late nineteenth century.

5. *William Lee was an English country priest who*

invented the knitting machine to help his wife. This legend evolved fully in the nineteenth century. Lee certainly invented the machine, but there is no proof that he was ever ordained priest; more likely he was not. He was probably married, but we know nothing about his wife.

6. *The people of Fair Isle learned about colored knitting when Spaniards of the Armada were wrecked on the island in 1588.* The first record of this story dates from 1842, and it has been hotly contested for over a hundred years. The Spanish soldiers were mostly teenagers. The crew of the ship were Germans from the Baltic port of Rostock, and there is 'Fair Isle' knitting from that area in the mid-sixteenth century. There could be a grain of truth in the story, but the evidence is lacking. Fair Isle jumpers cannot at present be proved to go back before



about 1914, though patterned gloves and scarves go back to the nineteenth century.

7. *Aran knitting was done by Celtic monks in the Dark Ages and has religious mean-*

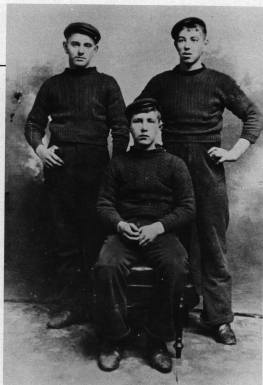
ings. This theory was invented by Heinz Kiewe and published in his maverick book, *The Sacred History of Knitting* (1967). He kept a needlework shop in Oxford. Once he told



me that he never considered himself bound by historical evidence. He dreamed up the whole Aran legend. The now famous Aran jumpers are descended from other British seamen's jerseys, with an influence from Central European knitting that was picked up by Irish immigrants in New England who returned to Ireland. This all happened between about 1910 and 1930. The mystic meanings were read into the designs later. (The designs are, incidentally, fundamentally different from the ancient Celtic tracery patterns.)

8. The patterns of seamen's jerseys were intended to help identify the corpses of drowned men. This is unreasonable. If a Cornish fisherman's corpse were washed ashore in Iceland or Ireland, who could identify the pattern? This morbid idea, repeated *ad nauseam*, seems to stem from J. M. Synge's one-act play, *Riders to the Sea* (1904), which was much read in British schools between 1920 and 1950. Synge's story was based on his acquaintance with the west coast of Ireland. In it a drowned man is identified by the mistakes his sister remembered making in knitting his stockings. Misremembered, this incident developed into an elaborate and impossible theory about the meaning of patterns on jumpers.

There are other silly stories, too. The one about Eve knitting the patterns in the serpent's back is untraceable, but it may have something to do with the fact that Arabic has no word for knitting that does not also include braiding, plaiting, crochet, and other techniques. The story of knitters in church drowning the preacher's voice by the



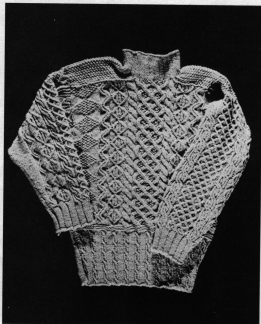
sound of their needles is nonsense because knitting is virtually silent—even though people go on talking about "clicking needles." There are stories about Lillie Langtry, Coco Chanel, Lord Nelson... and doubtless many more.

The real romance of knitting history lies elsewhere, deep in the anonymity of a people's craft: in the love of women knitting for spouses and sweethearts in distant battlefields, of mothers struggling to keep their children fed and warm, of people who today knit garments for those starving in the Third World. It is a romance of striving and caring, the romance of forgotten millions—less to do with monks and mystic meanings, with medieval tales and shipwrecked mariners, than with the socks and stockings that were worn by a myriad lovers. That is the romance that is real. □

MEANWHILE, IN AMERICA

Unlike the Bishop of Leicester, Americans have no knitting myths to debunk. With the United States indeed a 'Nation of Immigrants' and with no indigenous Indian knitting, it was the settlers, often knitting on the way over, who ferried the craft to these shores...

Historian Anne L. McDonald continues her story and talks about her book, *No Idle Hands: The Social History of American Knitting* (Ballantine Books, to be pub. Sept. '88) next issue—in *KNITTERS*.



A Scots lady of the Victorian age, complete in black lace shawl and poke bonnet—Lady Mary Ruthven

Ah, Shawls!

"The rage for the shawl was not due to the fact that it was an article of luxury and therefore gave opportunity for rivalry among ladies of fashion; there was also an art, and a very personal art too, in the way of wearing it. The shawl was not just flung over the shoulders like a cloak—it required to be draped; and much individual taste could be displayed in this draping, for the shawl with its elegant folds was admirably fitted to betray or to delicately conceal the graces of the figure. No one spoke of a lady as 'well dressed,' but as 'beautifully draped.'"

—as quoted in Tessa Lorient's,
Knitted Shawls and Wraps



But for vanity, surely the shawl would be wrapped snugly around the shoulders of this Directoire beauty—detail of a painting by Francois Gérard.

When hands had other tasks, shawls could be fastened and forgotten—Sleeping Spinner, a painting by Gustave Courbet.



First came the shape. Before knitting, sewing, or the loom, man used an animal skin as a flat garment to be draped about the body: a shawl. Still before knitting, man used the loom to produce cloth for protection and ornamentation. Looms easily produce squares and rectangles, but all other shapes are difficult: most require cutting and sewing and waste valuable fabric.

Every culture has some form of fabric draped as covering. Neolithic cave paintings (c. 4000-1500 a.c.) elegantly depict women wearing shawls while riding cattle. Himantion, toga, palla, tablion, serape, rebozo, manta, mantilla, cape, cloak, and mantle are but a few of the names given to this ubiquitous garment.

Our name for it comes from the Persian *shāl*. In Kashmir, a shawl was a gift of princes and the word means gift. These Kashmir shawls were made from the finest, softest wool from the belly of the Tibetan goat or 'shawl goat.' The country gave its name to the goat, cloth, and garment: cashmere.

Beginning in 1798, many exquisite cashmere shawls were sent home by officers during Napoleon's Egyptian campaign. Josephine is credited with owning three to four hundred! Delicate neo-Grecian gowns of the Directoire period had short sleeves and low necks making the soft cashmere shawls not only an accessory but nearly a necessity.

Businessmen of the British East India Company gained control over much of India by 1757, and the shawls of Kashmir were available to most of Europe. Wellington gave Napoleon his Waterloo in 1815, and power shifted from France to England: from Emperor Napoleon's armies to Queen Victoria's industrialists. As new



textile industries blossomed, some began to copy the Persian masterpieces. Queen Victoria loaned several of her Indian shawls to the mill in Paisley, Scotland, which became the finest and most famous of the shawl producers. Because many fine replicas of Indian textiles with the pomegranate motif were woven at the Scottish mill, the design became known as 'paisley.'

The shawl had become a European fashion. It was a necessary part of a woman's wardrobe for more than 100 years—needed to complement skimpy Directoire styles or to give balance to the huge hoops or crinolines of later years. Victorian ladies took classes from Spanish instructors in graceful and enticing ways to wear shawls.

—Lizbeth Uppis

“If you are lucky enough to acquire something special and exotic to wear, never let it go. I have a beaded jacket I will never part with, a treat to bring out year after year. And if I were going to make one single extra purchase now, I think I would buy a beautiful shawl to wrap around me on fall and winter evenings and have for spring and summer evenings ahead. When I wasn't wearing it, I'd drape it across a table and admire it. You see, fashion is fun; don't take it too, too seriously. In the end, it is only an accessory to your own enthusiasm—you are the one who matters.”

—Diane Von Furstenberg from
Woman's Day, October 27, 1987



For as long as there have been shoulders,
there have been shawls.



Snowdrops and snowflakes

Once in a while a piece of knitting appears in our pages that we know you will not be able to fully appreciate—unless you are here to touch it. That's good; it reminds us that knitting, after all, is not about words and pictures. They are the means we use to convey knitting ideas and are essential. Words and images highlight, analyze, associate, evoke; but only knitting is knitting.

Often these textiles that must be felt use materials unfamiliar to most knitters: a beaded bag, a qiviut hood, and these handspun shawls.

It is pointless to present these shawls as projects and to pretend that they are easily duplicated. There certainly are commercial yarns as fine as these, but we know of none with their softness and elasticity. If you are a skilled handspinner, you can aspire to such.

But if you are not, there's much to learn from Barbara George's very straightforward method for knitting all the borders simultaneously, round-and-round. And, perhaps more important is her example of an isolated knitter using traditional lace patterns (available to us all through those words and pictures we must use) to create her own beautiful shawls—Shetland in spirit, if not in fact.

By Barbara George

Now, about lace shawls!!! I have had a long fascination for lace; in particular, lace shawls!

Sarah Don's book *The Art of Shetland Lace* was a great inspiration to me as it was the first really worthwhile book available to me on fine lace knitting. I read about how the Shetland Islanders knitted their shawls and thought that there must be an easier way other than all the grafting together of the lace sides onto the main part. I admire them immensely but thought I would take advantage of circular needles. My basic method is:

1. Knit a centre piece either by casting on a number of stitches (e.g., 60 sts)

and then knitting twice the number of rows of pattern (i.e., 120 rows) or by casting on 2 sts as one corner and increasing 1 stitch at the beginning of each row to the required number of sts, then decreasing to form a square diamond.

2. Then I pick up the sts around the square (1 stitch for every 2nd row) or the loops around the diamond onto a circular needle. I usually do a couple of patterns of lace holes around the ordinary square before commencing my lace border pattern. Count the sts on each side to make sure they are even, and place a marker for the beg and three markers of a different color for each of the other three corners. I choose a stitch pattern (or number of stitch patterns) to be used for the lace edge. To keep a balanced edge, it is best to choose stitch patterns of the same multiple of stitches. Sometimes I mull over my design for days!! A beginner would best do just one stitch pattern, such as feather and fan, to get the hang of this process. If there are not enough stitches to suit a pattern you want to do, increase evenly across each side to adjust.

If the shawl is to be all lace garter stitch, the knitter will have to purl every alternate row. Increase one stitch each side of the four corner sts: yarn over, knit into back of corner stitch, yarn over. (I knit into the back of each corner stitch to give it a twist.) Do this increase every second row; this makes the shawl square. Of course, you have to adjust the pattern to suit the increases. If the pattern is complicated I sometimes leave these increases in plain knitting. This segment then makes its own pattern shape. But this only happens if I'm changing stitch patterns, say every 10 or 20 rows.

If you had only, say feather and fan, then you would include the increases in the pattern, but if I were doing spider webs then I would leave the increases in plain knitting.

3. When the lace border is completed, then do not break the yarn but at the beginning of the next round cast on the required number of stitches for the lace edge with a short needle. That is, after choosing a suitable lace edge pattern.

On the rows of lace edge knitted towards the shawl knit the last edge stitch and one border stitch together. That is, on every 2nd row knit (or purl) 2 tog. This

grafts the lace edge onto the lace border simultaneously. Again you must choose a lace edge not only to suit the shawl but also to suit the number of stitches on the border side (e.g., a border of 480 stitches could use a lace edge with 12 or 24 pattern rows—it is the number of pattern rows that matters, not the number of stitches cast on—also remember that 24 pattern rows uses up half the number of border st, 12 sts). With experience you can adjust by decreasing 2 sts off the lace border (i.e., knit 3tog) to fit in the required number of patterns but this must be done evenly at each end. I do not make a mitered corner. When all four sides of lace edge are completed, the only joining up is to graft the two lace edge ends tog.

Blocking. Wash the shawl gently, roll in towel to absorb excess moisture, then pin out, stretching gently to make a perfect square. This takes time, and a tape measure is essential to get a perfect square. The lace edge corners are not a perfect square but they do stretch. Allow to dry completely before lifting (12-24 hours). I do mine on towels or a sheet over towels on the carpet.

This is the method I have devised for myself. A new pinned shawl is as exciting as a new born babe!! I keep tiptoeing back to see that it is still there!!!

Sources. I use Barbara Walker's 2 books, *Treasury of Knitting Patterns I and II*; Sarah Don's *The Art of Shetland Lace*; and Barbara Abbey's *Knitting Lace*.

The white shawl (photo, Contents) is the most recent one I made using simple designs to explain my technique. The center is knitted from one corner to the opposite diamond corner. Yarn over loops were made at the beginning of each row and these then picked up on a circular needle to do the border.

The center is worked in stockinette st with 3-over-3 cable crossings spaced 6 sts and 12 rows apart and offset. The border is mostly *Snowdrop* lace and finishes with a few repeats of *Bead*. The edging is *Lover's Knot* edging. The blocked shawl measures 54" square and weighs 4 ozs. Polwarth fleece was used.

The grey shawl is natural-colored grey Polwarth. It is the first design I did entirely on my own. All the stitches are garter st lace from Sarah Don's book (*Leaf*) for the center; *Spider's Web*, *Lace*

A knitter's journey New Zealand

By Elizabeth Zimmermann

(Continued from previous page)

Holes, Madeira, and Diamond for the border. The edging is *Valenciennes* from Barbara Abbey's book. The blocked shawl measures 54" square and weighs 5 oz.

Patterns. We have presented the patterns as in the Don book with the concise abbreviations mentioned in 'On Designing' (p. 31): **K**, knit. **O**, yarn over. **P**, purl. **S**, slip 1. **SKP**, sl1, k1, pss0. **STP**, sl1, k2tog, pss0. **T**, knit 2tog.

Bead. Multiple of 6 sts plus 1. **Row 1.** K2, *O, STP, O, k3. Rep from * to last 2 sts, O, k2. **2.** K1, T, *O, k1, O, T, k1, T. Rep from * to last 3 sts, O, T, k1. **3.** T, O, *k3, O, STP, O. Rep from * to last 5 sts, k3, O, **4.** K1, O, T, k1, *T, O, k1, O, T, k1. Rep from * to last 3 sts, T, O, k1.

Snowdrop lace. Multiple of 8 + 3.

Rows 1 and 3. *Yo, 1 dbl. dec (k2tog, tbl, place stitch obtained on left needle, pass next st over it and then replace on right needle), yo, k5*, yo, 1 dbl. dec, yo, **2** and all rows. Purl 5. *K3, yo, sl1, k1, pss0, k1, k2tog, yo*, k3. **7.** *Yo, 1 dbl. dec, yo, k1*, yo, 1 dbl. dec, yo.

Lover's Knot edging. CO 18 sts.

Row 1. S, k1, (O, T) x3, k1, (O, T) x2, O, k1, O, T, O, k2. **2.** O, T, p10, k1, (O, T) x3, k1. **3.** S, k1, (O, T) x3, k2, O, T, k1, O, k3, O, T, O, k2. **4.** O, T, p12, k1, (O, T) x3, k1. **5.** S, k1, (O, T) x3, k1, (O, T) x2, O, k1, O, STP, O, k1, O, T, O, k2. **6.** O, T, p14, k1, (O, T) x3, k1. **7.** S, k1, (O, T) x3, T, O, T, (k1, yo, k3, yo) x2, T, O, k2. **8.** O, T, p17, k1, (O, T) x3, k1. **9.** S, k1, (O, T) x3, T, (O, STP) x2, STP, STP, (O, T) x2, k1. **10.** O, T, p10, k1, (O, T) x3, k1. **11.** S, k1, (O, T) x3, k1, O, T, k1, O, STP, (O, T) x2, k1. **12.** O, T, p9, k1, (O, T) x3, k1. **13.** S, k1, (O, T) x3, k1, O, STP, (O, T) x3, k1. **14.** O, T, p8, k1, (O, T) x3, k1.

Valenciennes. 26 sts. **Row 1.** T, k1, O, T, k5, T, O, T, k9, O, T, k1. **2.** S, k2, O, T, k1, (T, O) x2, T, k2, O, T, k3, T, O, k3. **3.** O, k4, O, T, k1, T, O, k11, O, T, k1. **4.** S, k2, O, T, k3, (O, T) x2, k3, O, STP, O, k6. **5.** O, k1, T, O2, k18, O, T, k1. **6.** S, k2, O, T, k4, (O, T) x2, k9, p1, k3. **7.** K1, (T, O2) x2, T, k16, O, T, k1. **8.** S, k2, O, T, k5, (O, T) x2, (p1, k2) x2. **9.** T, k1, T, O2, T, k3, O, k1, O, T, k11, O, T, k1. **10.** S, k2, O, T, k3, (T, O) x2, (k3, O) x2, T, k3, p1, T, k1. **11.** T, k3, T, O, k5, O, T, k10, O, T, k1. **12.** S, k2, O, T, k2, (T, O) x2, k3, O, k7, O, T, k1, T.

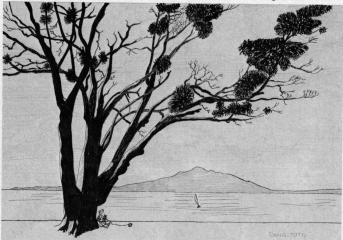
One of my earliest childhood memories is that of a longing to travel to New Zealand. Why, I shall never know; it could have been the sudden appearance of New Zealanders in our village of Brightlingsea about the middle of WW1. Dressed in khaki, with their broad-brimmed hats turned up at one side, they were an impressive and pleasant addition to our population. They were surely homesick, and therefore inclined to expatiate on the beauties of their homeland. For some reason I loved the letter Z; perhaps because of its position at the end of that boring alphabet, or its rarity in the English language; how little did I guess that one day I'd be proud to use it as one of my own initials. Anyway, the name of that distant sloping land took root at the back of my brain, and the older I grew, the more I privately longed to travel to New Zealand.

Imagine my hopeful astonishment when I was invited there for a knitting spree last Spring (their mid-Winter). My everloving made no objection, and lo! in April we clambered into an impressive Qantas plane and set off, via Fiji (at almost the last favourable moment) for Auckland.

What a city: in the northern part of North Island, spread over bays and headlands and dotted with landmarks of sudden steep little mountains, we felt that we could quite happily have set up house-

keeping there, especially since our motel room, as in all other NZ motels, was cosily equipped with icebox, stove, and sink. To the north was the volcanic island of Rangitoto (see Gaffer's drawing)—inspiration for my NZ sweater (modeled by Andrew Wyeth in the June '87 issue of *Life* magazine; knitted by his wife) and to the south all manner of alluring blacktop roads. We chose one which took us straight to Lake Taupo, which is 20 miles long, just as wide, and loaded with fish (Gaffer caught 4 big ones). A startling Maori face about 20' high had been sculpted into a cliff wall. My word, those Maori! The day before, we had stopped at the steam springs of Rotorua where boiling mud bubbles out of the ground, and where the Maori have a settlement of indigenous houses, with exhibits, and a 30' canoe carved out of one tree.

Then over curving precipitous roads to the western coast, to the full majesty of Mount Egmont, an ominously warm semi-dormant volcano, with a snowy Shetland shawl around its shoulders, and a blanket of clouds over its head, we drove up it as far as we could, to be greeted by sunshine and a splendid rainbow; came down to earth again, and drove along the coast to Wellington (atlases, please) to take the ferry to South Island. This was just as magical: mountain ranges, winding roads through small green valleys, little belovéd bungalows with flower gardens like seed catalogues, black-and-



ARTIST: SHARON MANN



A longing to travel to the land of sheep, endless sheep—Arnold and Elizabeth Zimmermann.



Clear, glacially-fed waterfalls, cascading to the sea.

white cows and sheep, endless sheep. These latter nibbled energetically at the inch-high grass. What ails the farmers, I thought, why not some decent, tall grass? But I was set right: one inch is their favorite grass height; they nibble it to the ground, and are moved to another pasture where the grass has been busily growing up to 1" height!

Surprisingly soon we were in Christchurch, where at nearby Lincoln College the annual Woolcraft Society Festival was being held. As a guest speaker, I was considerably awed among so many spinners and weavers, but managed to provide 2 lectures on your and my humble craft. We lived in a darling apartment at a nearby beach, and took a 1-day trip to Arthur's Pass, high in the mountains halfway to the west, where we made the acquaintance of a salty old museum, and a Swiss restaurant to end them all.

After the Festival, the 1-day workshops began, scattered all the way from Invercargill to Auckland. They had been kindly arranged for me, so all we had to do was drive from one incredible beauty spot to another; up valleys, over passes, past lakes and seashores, along high and winding roads, and (on the west coast of South Island) through fantastic tropical forests; gigantic trees meeting like a canopy overhead, with creepers creeping up or dangling down, waterfalls, and hardly any traffic. A dreamlike experience.

I could go on forever, feebly trying to describe the climate, the precipitous coasts, the spotless motels, the charming friendly people and their hospitality, the ultra high standards of knitting, and, biggest surprise of all: who should be there but Michael Pearson! In person!! One mind-splitting surprise after another.

Go there. And give them my love.

Elizabeth



A land of 5,000-foot peaks, 15,000-foot depths—Milford Sound.

Narrow roads, half the width of the bus, farms with paddocks, sheep polka dotting the mountain—traveling in the North Island.



80,000,000 sheep, 3,000,000 people—Walter Peak sheep station.



Unlocking the locks—the shearer of sheep and the flicker of wool.

The opinionated knitter

Sheep to shawl

The Opinionated Knitter was back from her journey in time to share a knitter's solution to several shawl problems:

Dear Elizabeth, Thought you'd like to hear about our knitted entry in the NH Sheep and Wool Festival's Sheep to Shawl contest.

You planted the seed for the idea when you showed us a photo of 2 women knitting on the same circular garment.

We called our team 'The Castaways'. The idea was that we couldn't weave the shawl because we'd been washed ashore without our loom (but with our wheels?)

One team member, Nancy, had the idea of making a hole in the middle of the circular shawl. Could be worn without being folded and still amount to something if it was on the small side—a 'shawl-poncho.'

I made a collar and knit a few inches more for a head start (the weavers get to warp their loom, after all.) We used #15 needles and fine—but not kinky—single ply yarn. We had 2 of those needle kits with removable ends and we put #15's on the right-hand end (that you knit on to) but smaller ones on the left (that you take off) thereby making it easier to push those stitches from the thin flexible part of the needle onto the fatter part before knitting them off the 12's and on 15's again. (Another of Nancy's ideas.) Also, that way two kits then gave us 4 needles with #15 on the business end.

We started spinning—all of us. After 5 minutes I started knitting, putting the 2nd circular needle on. Then we added a 2nd knitter. Soon after a 3rd, and finally a 4th! We found that our best spinner (not much of a knitter) with the head start of help from other spinners, could keep all 4 of us in yarn once we got knitting.

We worked Stockinette st.—knitting only. We had figured out that we could, after all, put in rows of "yarn over k2tog" from time to time. At first we thought we couldn't because whenever one person made it all the way around they were 4 rnds up from where they'd been last time. Each person was always working on a different rnd than anyone else. Then we realized we could just all start at once and all do yo, k2tog till we got to where someone else had been doing it. That's the way we did the increases too. And the casting off. And it was close enough to

look like all one row.

We didn't win. Actually we weren't even qualified to be part of the judging. But we won hands down if you count the enthusiastic response from the observers: "How are you doing that?" "I've never seen anything like it!" "How did you think of it?" "What a great idea!"

There are so many more knitters than weavers in the world that people could really identify with us. And the process was so much more communal. In a regular team, the spinners get way ahead of the weaver. They're relaxed and chatting away. She's harried, sweating it the whole time, the bottleneck. Here we were in a huddle, laughing, talking, showing off, all knitting as fast as we could. When someone got behind—correcting a mistake or was slower—we traded seats or rotated the shawl. No bottlenecks for us.

We "finished" in the 3 hour maximum time allowed. It came out nice—lacy and slightly ruffled when worn, different shades of grey, black and brown.

Have you ever heard of knitting Sheep to Shawl contests? Are there any? Where? And what are their rules? I'd like to have Sheep to Shawl contests include knitted, crocheted, macramed shawls. Any ideas for contest guidelines? Ways to make shawls?

Thanks for planting that little seed that has finally come to fruit. May it bear again other years! It was such fun.

Jenny Wright
Charlestown, NH



The inspiration (above), the perspiration (to the right)—Betsy Janeway, Jenny Wright, Nancy Sawyer, and Elizabeth Gravalos share a shawl.

TEAM SPORT

As careful front-to-back readers now know, Elizabeth spoke at this year's Woolcraft Society Festival in New Zealand. This event also brought Nancy Wynia (whose photos appear on p. 19) Down Under.

Nancy, a spinner, attended three spinning contests at the Festival. Although not sheep-to-shawl contests, two were sheep-to-knitted-object contests. There were six members to a team, perhaps ten teams competing at a time, all from New Zealand. "When the starting whistle blows, everybody starts carding and spinning like crazy."

In the Kiwiraft contest, each team produced a tam. On the next day, the Silver Spinning Wheel contest was held. Teams of six spun and knit a child's sweater in approximately three-and-a-half hours. Four people could knit at a time: one for each sleeve, front, and back. Their gauges had to match the prescribed sample. The sweaters were finished, and "they looked pretty good."

Knitting is the predominant use of handspun in New Zealand and the knitting of handspun is certainly on the increase in this country. Take Jenny's example, spinner-knitters; crash the party.

Our self-avowed Opinionated Knitter, EZ, fields your questions, sometimes by tossing them on to other members of the team, more often by catching them herself. Write to the Opinionated Knitter, 335 N. Main Ave., Sioux Falls, SD 57102.



Yarns

Camel. Wraps/in 22; yds/lb 2300; Froehlich-Wolle; 70% wool, 30% camel hair.

Machine Knit. Wraps/in 22; yds/lb 2800; Nature Spun, wool.

Manos del Uruguay. Wraps/in 10; yds/lb 700; Simpson-Southwick; wool.

Pingolaine. Wraps/in 18; yds/lb 2300; Pingouin; wool.

Sonnenwolle. Wraps/in 20; yds/lb 2300; Froehlich-Wolle; 60% wool, 20% silk, 20% ramie.

Tipperary Tweed. Wraps/in 9; yds/lb 660; Reynolds; wool.

Shetland, (jumper-weight.). Wraps/in 18; yds/lb 2240; wool.

Shetland, lace-weight. Wraps/in 22; yds/lb 3600; wool.

Most shawls are knit in fine yarns, yarns of fingering—or sport—weight. Fingering weight yarn has approximately 140 yds./ oz., 2300 yds./lb; sport weight 80-100 yds/oz, 1220-1600 yds/lb. And, for many, these yarns are worked at a looser gauge with a larger needle than you would normally use. Swatch, but not so much for a precise gauge as for a soft and drapery fabric.

If substitution is necessary, match to a similar type of yarn (a yarn of the same weight, yardage, texture, fiber and stitch gauge); you can't go wrong. Determine the yarn's compressibility by winding it
(Continued on p. 53)

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Sidna's Shetland shawl

By the time she reached the border, Sidna was ready for a challenge. Really four challenges—why not miter the border at each corner? So she did, and now you can, too. Perfectly beautiful shawls may be knit without mitered corners (indeed, many are), but the miter offers satisfaction for the geometrically consistent knitters among us.

By Sidna Farley

Size. Finished size after blocking: 54" square; before blocking: 40.5" square.

Materials. A. Fingering-weight wool, 9 1-oz skeins, 175 yards each, 1575 yards total. B. Size 8 needles, or size needed to get gauge. Use a 24" or 29" circular or 14" straight needles; double-pointed needles are useful but not necessary for border. C. Yarn to hold stitches. D. T pins.

Gauge. In garter st or on a garter back-ground: knit all WS rows.

Stitch pattern. The entire shawl is worked in garter st or on a garter back-ground: knit all WS rows.

Center square. Cast on 2 sts.

Increase row: K1, yo, k to end of row. Work *inc row* until 116 sts. Mark ea end of this row.

Decrease row: K1, yo, k2tog, k to 4 sts before end of row, k2tog, k2. Work *dec row* until 6 sts remain: k1, yo, k3tog, k2. 5 sts rem: k1, yo, k3tog, k1. 4 sts rem: k1, yo, k3tog, k3. 3 sts rem: k3tog, k1. 2 sts rem: k1, yo, k3tog, k3. One st rem. Do not break yarn.

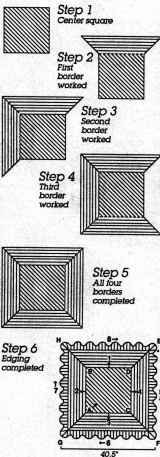
Borders. **Row 1.** Along the side of the center square to the left of the st rem pick up and knit 76 more sts as close to the edge as possible (approximately 2 sts for every 3 rows), 77 sts total.

Rows 2-4. K1, yo, k to end of row. End with 80 sts. **Rows 5-71.** Follow *Border chart* or written instructions. **Row 5.** K1, yo, k8, "k2tog, yo, k1, yo, SSK, k9; rep from", end k2tog, yo, k1, yo, SSK, k10. **6 and all WS rows.** Work *inc row*. **7.** K1, yo, k8, "k2tog, yo, k3, yo, SSK, k7; rep from", end k2tog, yo, k3, yo, SSK, k10. **9.** K1, yo, k9, "SSK, yo, k3, yo, k2tog, k7; rep from", end SSK, yo, k3, yo, k2tog, k11. **11.** K1, yo, k12, "yo, S2KP2, yo, k11; rep from", end yo, S2KP2, yo, k14. **13.** Work *inc row*. **15.** K1, yo, k6, "k2tog, yo, k1, yo, SSK, k9; rep from",

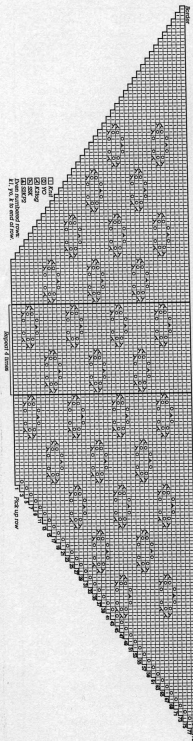
end k2tog, yo, k1, yo, SSK, k8. **17.** K1, yo, k6, "k2tog, yo, k3, yo, SSK, k7; rep from", end k2tog, yo, k3, yo, SSK, k8. **19.** K1, yo, k7, "SSK, yo, k3, yo, k2tog, k7; rep from", end SSK, yo, k3, yo, k2tog, k9. **21.** K1, yo, k10, "yo, S2KP2, yo, k11; rep from", end yo, S2KP2, yo, k12. **23.** Work *inc row*. **25.** K1, yo, k4, "k2tog, yo, k1, yo, SSK, k9; rep from", end k2tog, yo, k1, yo, SSK, k6. **27.** K1, yo, k4, "k2tog, yo, k3, yo, SSK, k7; rep from", end k2tog, yo, k3, yo, SSK, k6. **29.** K1, yo, k5, "SSK, yo, k3, yo, k2tog, k7; rep from", end SSK, yo, k3, yo, k2tog, k7. **31.** K1, yo, k8, "yo, S2KP2, yo, k11; rep from", end yo, S2KP2, yo, k10. **33.** Work *inc row*. **35.** K1, yo, k2, "k2tog, yo, k1, yo, SSK, k9; rep from", end k2tog, yo, k1, yo, SSK, k4. **37.** K1, yo, k2, "k2tog, yo, k3, yo, SSK, k7; rep from", end k2tog, yo, k3, yo, SSK, k4. **39.** K1, yo, k3, "SSK, yo, k3, yo, k2tog, k7; rep from", end SSK, yo, k3, yo, k2tog, k5. **41.** K1, yo, k6, "yo, S2KP2, yo, k11; rep from", end yo, S2KP2, yo, k8. **43.** Work *inc row*. **45.** K1, yo, "k2tog, yo, k1, yo, SSK, k9; rep from", end k2tog, yo, k1, yo, SSK, k2. **47.** K1, yo, "k2tog, yo, k3, yo, SSK, k7; rep from", end k2tog, yo, k3, yo, SSK, k2. **49.** K1, yo, k1, "SSK, yo, k3, yo, k2tog, k7; rep from", end SSK, yo, k3, yo, k2tog, k3. **51.** K1, yo, k4, "yo, S2KP2, yo, k11; rep from", end yo, S2KP2, yo, k6. **53.** Work *inc row*. **55.** K1, yo, k12, "k2tog, yo, k1, yo, SSK, k9; rep from", end k2tog, yo, k1, yo, SSK, k14. **57.** K1, yo, k12, "k2tog, yo, k3, yo, SSK, k7; rep from", end k2tog, yo, k3, yo, SSK, k14. **59.** K1, yo, k13, "SSK, yo, k3, yo, k2tog, k7; rep from", end SSK, yo, k3, yo, k2tog, k15. **61.** K1, yo, k16, "yo, S2KP2, yo, k11; rep from", end yo, S2KP2, yo, k18. **63.** Work *inc row*. **65.** K1, yo, k10, "k2tog, yo, k1, yo, SSK, k9; rep from", end k2tog, yo, k1, yo, SSK, k12. **67.** K1, yo, k10, "k2tog, yo, k3, yo, SSK, k7; rep from", end k2tog, yo, k3, yo, SSK, k12. **69.** K1, yo, k11, "SSK, yo, k3, yo, k2tog, k7; rep from", end SSK, yo, k3, yo, k2tog, k13. **71.** K1, yo, k14, "yo, S2KP2, yo, k11; rep from", end yo, S2KP2, yo, k16. **73-79.** Work *inc row*. First border is finished, but do not break yarn. Put all 155 sts on a piece of yarn. For an easy, fast way to do this is see *Tape Tie*, p. 59. **2nd border.** With RS facing, pick up and knit one st per ridge along angle of border, 39 sts. Place marker. Pick up and knit 77 sts along the next edge of the

START HERE

Although shaped by the Shetland tradition, this bordered square in garter stitch lace uses the center-to-border sequence shown here and originally introduced by Elizabeth Zimmermann, see *Issue 2*, p. 59. Sidna spells this shawl out stitch by stitch in chart and word, so this is a good choice for your first Shetland shawl.



Cast on A, increase to B-C, decrease to D. Pick up D-B, work side 1, pick up H-B. Pick up B-A, work side 2, pick up G-A. Pick up A-C, work side 3, pick up F-C. Pick up C-D, work side 4. Cast on edging st, work side 5, mitter corner F. Work side 6, mitter corner G. Work side 7, mitter corner H. Work side 8, mitter corner E. Weave end to cast on.



center square. Follow the instructions for the first border, except, on each WS row knit the last st tog with the next st picked up along the border. This attaches the 2nd border to the first.

3rd border. Repeat 2nd border.

4th border. Rep 3rd border except also knit the last st of RS rows tog with a loop picked up from each ridge of first border, so as to attach both sides. Leave the sts on the needle.

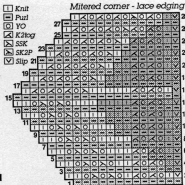
Lace edging. Edging is worked sideways. Continuing with the same needle and the attached yarn, invisibly cast on 13 sts (see *School*). Turn. **Row 1 and all WS rows.** Knit until 1 st rem, SSK the last border and a border st. This attaches the lace edging to the shawl.

All RS even rows except corner. You are working only on the border sts so turn at the end of the WS rows. Begin each RS row by slipping the first st in the following manner—yftwd, slip 1 purlwise, ybwd. Follow chart or written instructions for *Lace edging*:

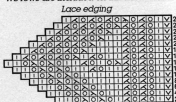
Row 2. Sl1, k1, (yo, k2tog) twice, k1, (yo, SSK) twice, yo, k2. **4.** Sl1, k1, (yo, k2tog) twice, k2, (yo, SSK) twice, yo, k2. **6.** Sl1, k1, (yo, k2tog) twice, k3, (yo, SSK) twice, yo, k2. **8.** Sl1, k1, (yo, k2tog) twice, k4, (yo, SSK) twice, yo, k2. **10.** Sl1, k1, (yo, k2tog) twice, k5, (yo, SSK) twice, yo, k2. **12.** Sl1, k1, (yo, k2tog) twice, k2, yo, k2tog, k2, (yo, SSK) twice, yo, k2. **14.** Sl1, k1, (yo, k2tog) twice, SSK, yo, k1, yo, k2tog, k2, (yo, SSK) twice, yo, k2. **16.** Sl1, k1, (yo, k2tog) twice, k2, yo, k2tog, k1, SSK, (yo, k2tog) 3 times, k1. **18.** Sl1, k1, (yo, k2tog) twice, k4, SSK, (yo, k2tog) 3 times, k1. **20.** Sl1, k1, (yo, k2tog) twice, k3, SSK, (yo, k2tog) 3 times, k1. **22.** Sl1, k1, (yo, k2tog) twice, k2, SSK, (yo, k2tog) 3 times, k1. **24.** Sl1, k1, (yo, k2tog) twice, k1, SSK, (yo, k2tog) 3 times, k1. **26.** Sl1, k1, (yo, k2tog) twice, SSK, (yo, k2tog) 3 times, k1. **28.** Sl1, k1, yo, k2tog, yo, SK2P, (yo, k2tog) 3 times, k1. Work Lace edging 11 times along side; one st left on side.

Begin mitered corner. Mitered corner is worked on short rows, if you do not know about short rows, see *School*. Follow chart or written instructions for *Mitered corner*. **Row 1.** Work as before.

2. Sl1, k1, (yo, k2tog) twice, k1, (yo, SSK) twice, yo, k2. **3.** K12, turn. **4.** (Yo, k2tog) twice, k2, (yo, SSK) twice, yo, k2. **5.** K11,



Shaded area shows where to turn for short rows. Unshaded area only is worked. Note WS rows are included on this miter chart.



GO 13 sts. Row 1 and all WS rows: k to last st, work SSK with last edging st and shawl border st.

turn. **6.** Yo, k2tog, k3, (yo, SSK) twice, yo, k2. **7.** K10, turn. **8.** K4, (yo, SSK) twice, yo, k2. **9.** K9, turn. **10.** K3, (yo, SSK) twice, yo, k2. **11.** K9, turn. **12.** K3, (yo, SSK) twice, yo, k2. **13.** K9, turn. **14.** K3, (yo, SSK) twice, yo, k2. **15.** K19, turn. **16.** K1, (yo, k2tog) twice, k5, SSK, (yo, k2tog) 3 times, k1. **17.** K10, turn. **18.** K1, SSK, (yo, k2tog) 3 times, k1. **19.** K10, turn. **20.** K1, SSK, (yo, k2tog) 3 times, k1. **21.** K10, turn. **22.** K1, SSK, (yo, k2tog) 3 times, k1. **23.** K10, turn. **24.** K1, SSK, (yo, k2tog) 3 times, k1. **25.** K11, turn. **26.** Yo, k2tog, SSK, (yo, k2tog) 3 times, k1. **27.** K12, turn. **28.** Yo, k2tog, yo, SK2P, (yo, k2tog) 3 times, k1.

Replace sts from next side onto needle. Rep edging and mitered corner on each side. Weave end of lace edging to beginning.

Finishing. Dampen and block severely, pinning out each point. Be sure to use rustproof T pins.

Middle Border: 'Marguerite,' Knitting Lace, Barbara Abbey, Viking Press, page 94. Lace Edging: 'Trellis Faggot Border,' Art of Shetland Lace, Sarah Don, pages 44-45.

Both sides of a stitch Beginnings . . .

Small beginnings. Most of these shawls start small. Casting on a large number of stitches at uniformly relaxed tension and keeping track of their number (do you make yourself arrive at the correct number 2 times out of 3 before proceeding?) is always an irritation when what you really want is to get on with the knitting.

But there's an even better reason to avoid a long cast on when knitting a shawl. Shawls need to stretch all over, not just in their middles, so CO and BO edges need to have as much give as the body of the shawl. This is not easy to accomplish, but a good method is to make the difficult edges short, involving as few stitches as possible. When that is not done, take extra care to make the cast on stitches loose. Invisible cast on is the best choice if the stitches are to be picked up later.

Circular shawls knit from the center out are wonderful fun except at the very beginning. With almost as many needles as stitches, the first few rounds test patience and dexterity. And often it shows. For a tidy center, try *Emily's circular beginning*.

Borders. On shawls, borders serve most of their usual functions; they enhance the design and prevent rolling, but they are not used to firm the edges. Instead, a wide edging adds the bit of weight to the shawl's border that makes it drape better when worn. A border can form the beginning of a shawl whose stitches are picked up along it rather than being cast on (see Deborah Newton's shawl, p. 54). This is a common method for Shetland shawls. Very frequently a border is worked sideways to the outside edge of the shawl, and knitted onto its un-cast-off stitches, avoiding the final firm edge. Borders are an valuable weapon in this fight against rigidity.

But, as you might expect, there is one little problem with the borders, and, although we discussed it with many knitters, we found no answer. The problem is how to deal with the beginning and end of the border itself. The border stitches must be cast on and the end joined to the beginning. Most often, an invisible cast on is used, the stitches are not bound off, and the beginning and end are grafted together. The difficulty is that often this does not happen on stockinette or garter stitch, but right in the middle of lace. And, while we may understand the lace well enough to knit it, even to correct errors in it, the chances that we can hold 3 rows of it in our heads at once (the 2 on the needles and the one being grafted) are slight.

Everyone we discussed this problem with tries to graft on a plain row and then just does their unscientific, but practical best to make it look right. The tension on the grafting row can be adjusted, and a bit of extra attention given this spot in the blocking will pay off. As a

result, if you look for the graft, it can be found, but it is usually less obtrusive than a seam. The only reference I've found dealing with this problem is in *Knitted Lace Dollies* by Tessa Loran (see Meg's review, p. 60).

Blocking. Not all shawls are lace; not all shawls require blocking. (Yes, there is a connection.) For some a simple steaming, or less, will do. But for most, a proper blocking is required for the best appearance. All that is required is a damp shawl; rust-proof T pins or wig pins (more than you have); a place (Emily Ocker says this can be no more than a bread board covered with soft fabric if the 'shawl' is really a small dolly, or a bed, or flat carpet covered with plastic sheeting and a sheet, if larger); the dimensions (frequent blockers may want concentric circles, squares, or whatever's marked waterproofly on their blocking surface); time (the object needs to dry completely before unpinning); and courage (stretch further than you think).

Between times. Like kimonos, shawls are too pretty to fold away between wearings. They are flat shapes that look as good off the body as on it. Shawls can double as table, couch and bed wear. Make yours serve double-duty.

More beginnings. Rumors have just arrived of other neat beginnings for circular shawls. Watch *Tips* in our next issue.

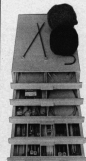
—ER

Emily's circular beginning. You need to use a crochet hook, but you do not need to know how to crochet, just follow the diagrams. Make a ring with the short end below. (This ring can be roomy; it will be tightened later.) *Chain through the ring (A). Chain through the last chain (B). Chain B is the first stitch and waits on the crochet hook. Repeat from * until there are as many loops on the crochet hook as stitches to be cast on. Distribute the loops on 3 or 4 double-pointed needles. After working around in pattern for several inches, you may pull on the short end to close the ring.

Illustration from Elizabeth Zimmermann's *Knitting Workshop*.



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Faroese shawls

By Meg Swansen

The ancient and traditional shawl of the Faroe Islands did not make itself known to me until about five years ago when we were sent a copy of a new book published in the Faroes. I had been to one of the islands several decades ago; an Icelandic school friend and I were on a freighter heading for Reykjavik, and the ship had to unload some goods in a Faroese port. We went ashore for a few hours and found a small country dance in progress in what seemed to be the town hall. We went in and listened to the music provided by a saxophone, violin, bass, and drums. Little did I know that the island was probably crawling with magnificent shawls!

The Faroese shawl is based on the 3-decrease method (see *Shawl silhouettes #2*, p. 29) except that instead of beginning at the top, you cast on the long lower edge, and work a single decrease at the beginning of each row, and a double decrease at the center every second row. This is psychologically more sound, as each succeeding row gets shorter and faster. . . but if you have a limited amount of wool, it is better to start at the top and increase.

Gussets. There are several unique and surprising tricks that separate the Faroese shawl from those of other cultures: all Faroese shawls have a center-back gusset. The center decreases are worked on each side of it, and the gusset itself gradually decreases as you head for the top of the shawl.

Sides and selvages. Next you may notice the side selvages: a narrow band of garter stitch (8-12 stitches wide) which remains undisturbed by working the selvedge decreases inside of the narrow band. And, as with the gusset, the selvedge band subtly narrows as you knit your way up the shawl.

Shoulder shaping. The most surprising detail to me was the shoulder shaping. In spite of the fact that knitting is so obliging, beautifully draping and conforming to whatever shape it is put on, the Faroese added this bit of perfectionism. This shaping is achieved near the end by a series of decreases in the main sections of the shawl.

Fringes are common, but not mandatory. I chose to eliminate them, as I



A tied shawl allows this Faroese woman to knit as she totes. The Faroe Islands lie in the North Atlantic midway between Norway and Iceland.

find fringes tend to tangle and become a bit ratty-looking long before the rest of the shawl has begun to wear out. Perhaps their original purpose was—like the fringed buckskin jacket—to channel rain water off the garment before it had a chance to soak in. And, since these shawls were originally made (beginning about 150 years ago) as work garments, the fringes may have been a practical addition. The work shawls were knitted in rather coarse wool. Shawls for formal wear were knitted in a finer wool, and often lined by knitting another shawl in a contrasting color with no lace pattern, and sewing them together.

Lace patterns. Most of the shawls have a wide band of lace along the lower edge. Occasionally there is an all-over lace motif, or a pattern that creeps 7/8 of the way up the shawl; or no lace at all; or even a color pattern instead of lace. You have plenty of options. In choosing a lace pattern, pick one that has a repeat of between 20 and 35 stitches. To quote from a Faroese knitter: "Less than 20-25 eyelets for the centre panels is not advisable. It makes the shawl strut, especially with age!" While you are knitting the lace, you may either continue the decreases each side of the gusset (eating up lace to left and right), or you may suspend the center decreasing until the lace is finished.

The white and blue shawls have stopped the center shaping during the lace; the yellow version maintains the decreasing which minimally truncates the depth of the finished shawl.

Size. Most shawls have you cast on around 300-400 stitches, and it is not uncommon to see instructions asking you to cast on 500-600 stitches! This garment is one of the few in which gauge is not critical—within reason. At 300-350 stitches, at a gauge of 3.5-4 sts to 1", you will get a size equal to the white and yellow models (about 35" from center top to outer point). This enables you to tie a cross-and-tuck with the ends to keep the shawl in place, and your hands free. [Yes, you do know how; cross-and-tuck is English for the first stage of a bow tie.] The blue version measures about 46" from center to tip, and is sufficiently large to allow the ends to criss-cross over your chest and tie behind your back (with the apex in or out). Or, toss one or both ends over your shoulder(s), or wear as a hood with ends tied or flung. A most versatile garment!

The blunt tip of the shawl is an obvious characteristic of this traditional Faroese garment. My blue shawl comes to a point because of 2 mistakes I made: I chose the lace pattern from Barbara Walker's *Charred Knitting* book. It was photographed without showing the lower edge of the pattern, and I did not make a swatch first. It turned out that the pattern caused a scalloped edge, and this, combined with the fact that I began the lace too soon, resulted in a pointed tip. You may circumvent that pitfall by working at least 12-14 ridges of garter stitch before beginning the lace. Also, most instructions call for the lace to stop after the band has been completed, but I found myself unwilling to chop it off suddenly, and continued the lace in the center panel only. This may be a no-no, authenticity-wise.

For further information about triangle shawls in general, and Faroese shawls in particular, I recommend Vibeke Lind's splendid book: *Knitting in the Nordic Tradition* from Lark Books and the Faroese book: *Bundnatúrriklædd*, which includes 19 magnificent shawls.¹

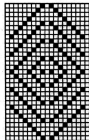
¹ The book together with English translations of three of the shawls as well as the introduction is available from Schoolhouse Press, 6899 Cary Bluff, Pittsville, WI 54466.

Faroese shawls

Yellow shawl

Materials. A. 800-900 yds (approx 6-9 oz) of Shetland or other sport-weight wool. B. Circular knitting needles, 24" or longer, size 8, or size to give you gauge. C. St markers.

Gauge. In garter st, 3.5 sts and 7 rows equal 1".



The Faroese charts, represented by this diamond, are terse indeed. Each shaded square represents a YO eyelet. The accompanying decrease is assumed. Compare this to the yellow shawl chart.

Note. An elastic cast on is essential for this shawl. So, choose your favorite method and think loose. Meg used I-cord CO and I-cord selvages, but both require care (and extra I-cord rows) to be stretchy enough not to constrain the lace and should be attempted only if you are familiar with I-cord.

Cast on 327 sts: 8 for each selvege band, 145 for each main section, and 21 for the gusset. K 1 row and place markers to mark off selvages and gusset.

Next row, RS row: K8 selv sts (or, you may want to slip the first st and purl the last st of each row for a chain st edge); SSK next 2 sts, k to 2 before gusset, k2tog; k gusset sts; SSK, k to 2 before selv, k2tog; k8 selv sts; 323 sts. **WS row:** K across. Continue alternating these 2 rows until 131 sts rem in each main section, ending with a WS row.

The next row (RS) is **Row 1** of the chart. (Knit the WS rows.) The chart indicates the lace pattern and the shaping decreases. You will notice that the gusset and selvege decreases continue through **Row 13** but then the gusset decreases are suspended until **Row 51**. The gusset decreases continue through the lace in the shawl photographed here, but the pattern is easier to work and a bit more elegant when worked as charted, and the shawl will be a bit longer.

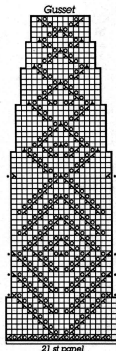
Chart shows right main section and gusset. Read chart row from right to left, then read main section again from left to right reversing slant of decreases for left main section in all rows except **Row 1**. For example in **Row 3**, after the gusset you would: SSK, k10, k2tog, etc., for the left section, substituting k2tog for SSK and vice versa.

If you are not familiar with working lace in a shaped piece of knitting, this chart will be quite instructive. See if you can notice places where the pattern was modified at either edge of the main section or of the gusset to accomplish the necessary shaping, usually by working a 3-to-1 dec instead of a 2-to-1 dec.

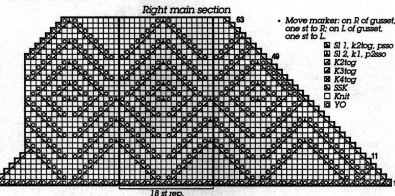
Additional shapings. As charted, the gusset is decreased by 2 sts on Rows 17, 73, 91, 105, and 115. Also dec each selv by one st on each of these rows.

Follow chart through **Row 63**. For **Row 65** and rem RS rows, dec one st at beg and end of each main section, and follow chart for gusset; knit uncharted sts and WS rows. At the same time, work shoulder shapings: when 95 sts rem: "k5, k2tog" across main section; when 41 sts rem: "k4, k2tog" across.

When all the main section sts have been dec, work selv sts as sideways border across gusset: k2, k last selv st tog w gusset st EOR. Graft selv sts tog. Block.



Yellow shawl



• Move marker: on R of gusset, one st to R; on L of gusset, one st to L.

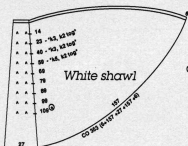
- Sl 1, k2tog, pass
- Sl 2, k1, pass
- K2tog
- K3tog
- K4tog
- SSK
- Knit
- YO

Lobed leaf pattern for blue shawl



The blue shawl is also knitted in Shetland wool (8 oz worth) at a gauge of 3.5 stitches to 1". Cast on 391 stitches: 7 for each selvedge band, 175 for each main section, and 27 for the gusset.

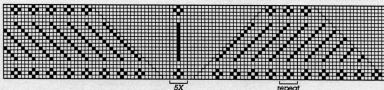
Work a dec at the beginning of every row (after the selvedge band) and each side of gusset every other row: k2 tog before and SSK after. Work about 2" in all garter st before beginning the *Lobed leaf pattern* from edge to edge. During the lace border you may either suspend the center decs (if it complicates the lace too much) or work the decs into the lace pattern. Complete as for *Yellow shawl*.



The white shawl comes directly from the Faroe Islands. It is relatively small, knitted at a gauge of 4.5 sts to 1", and begun with 353 stitches: 6 for each selvedge band, 157 for each main section, and 27 for the gusset.

⊗ When 109 sts rem in main section, k2tog twice in gusset, etc. Shoulder shapings are worked as indicated when 59, 40, and 23 sts rem in main section.

A terse chart for white shawl



SHAWL SILHOUETTES

Knitted shawls come in many shapes and sizes: round, square, oblong, and triangular. Here, we are concerned with the triangle. There are several ways to achieve this silhouette, and it can be as simple or as complex as you choose.

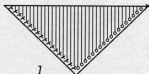
1. You may cast on a few stitches at one corner, increase to the apex, and decrease back down to a few stitches.

2. You may begin with 3 stitches at the center top, increase one at the beginning of every row and increase 2 at the center every other row, until you run out of steam (or wool). (Or cast on long edge and decrease at 3 spots.)

3. You may cast on 1 stitch at the apex, and increase at the beginning of each row until you reach wanted size. (Or cast on across long side and decrease at each side up to apex.)

By eliminating the center bit of shaping (as in 3), you will get horizontal rows of knitting. By adding the center shaping (as in 2), you will get what looks like two triangles of slanted knitting, forming one large triangle. By the way, all the versions listed above call for good old garter stitch.

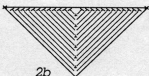
- Inc
- △ K2tog
- ⊗ YO twice
- ▲ Dec 2 sts
- SSK
- × Beginning



1



2a



2b



3a



3b

On designing

in 2 dimensions: shawls and scarves

By Deborah Newton

Shawls and scarves, perhaps the most common of flat knitting projects, need attention to detail to make them special. Shawls must overcome a stereotypical old age/knitting image. And scarves often suffer from dullness, in shape and fabric. But these accessories can offer rewards not always found in 3-dimensional garments.

Shawls and scarves can be extremely easy to make, or can provide a challenge in terms of shaping and balancing of patterns. They can offer the knitter a rare chance to experiment spontaneously, to ignore gauge and swatching considerations, simply because they don't have to fit the body like a sweater. Anything that can be done to create an interesting shawl can be applied to scarf design, just on a smaller scale.

A scarf can be as small as a cuff that circles the neck, or as long as Dr. Who's stripey wrap. There are no standard measurements for shawls and scarves: all decisions here are up to your personal choice. And very often you don't have to decide the length ahead of time, unless you have a pattern repetition that must end in a certain place, or a limited amount of yarn available. An educated guess predicts the number of stitches to cast on with a familiar yarn. More complex projects will demand a small swatch at least, and a large shawl that requires blocking might benefit from working a swatch and blocking it, too. But if your gauge changes and the piece measures a little more or less—for once, you cares? Relax and enjoy this freedom.

Here are some design approaches that might help you to revitalize your notions of shawls and scarves:

Yarn. All yarns have possibilities for scarves and shawls, as long as they are not too heavy. As a beginning knitter, I once went too far in creating a warm scarf from a heavy yarn: the fabric was so thick that it defied wrapping around the neck. If you want a blanket-like 'stadium shawl,' use a heavy yarn, but in most other cases, remember that the pull of gravity will cause unsightly stretch in a large piece. Lightweight mohair and springy lightweight wools are always lovely and dependable for shawls, especially if a larger needle size is used.

Size. Measurements may not be crucial in most of these projects, but an approximate size is good to aim for. In planning shawls, I find it helpful to play with a length of fabric to find a suitable size; obviously, this can work for scarves too. After you start knitting, you can stop wherever you want, or your pattern repeat or sequence may dictate the length. For lace shawls, blocking is essential to open up the patterns. Expect your shawl to stretch farther than you would imagine, even a bit more than a swatch might indicate.

Shape. Shape is where you can really have fun with flat projects, and it is where the shawl or scarf can transcend the mundane stereotype. The most obvious—and easiest—is the rectangular shape, formed by casting on, then working to desired length before binding off. But for a variation, rectangles can also be sewn together in strips to form larger pieces, and blocks can be connected patchwork-style. Be aware that your sewing or joining technique can be an important design feature: will it be unobtrusive, or become a decorative part of the design?

Shapes can be further explored by using increases and decreases in interesting ways. Triangular shawls can start with one stitch or more, increasing regularly at each edge (does it always have to be the edge?—think about this) until a desired width is reached at the top. I recently created an interesting shawl by casting on enough stitches for a lace panel (about 5-6" worth) then working increases to either side as the panel continued. The width of the panel formed a flat edge rather than a point on the triangle-type shawl. The triangular shawl can be further shaped after reaching its widest point, to add decorative bands or ties.

Square and circular shawls can be begun in the middle and worked out to their perimeters [see Elizabeth Zimmermann's wonderfully easy pi shawl p. 34]. Any of the books that describe how to work dollies or berets from the center lend ideas that can be applied to small scarves and large shawls. Often these shawls are folded in half to drape across the shoulders. Think about the ways you might approach creating a half-circle shawl to omit the extra layer.

Fabric. Shawls and scarves often look best when both sides are attractive, so choose a fabric that you think makes a good visual impression from both right and wrong sides. If stranded Fair Isle colorwork doesn't fit the bill, think about working the scarf in a circular tube to be flattened. Or consider the slip stitch color patterns that look good, often different, on both sides (I have been intrigued by Jane F. Neighbor's *Reversible Two-Color Knitting* which is now being offered again in paperback). Double knitting makes great flat reversible projects, with colors switching positions on either side. Lace usually looks interesting from both sides, but garter stitch lace patterns tend to be more reversible than those that are worked with a Stockinette stitch foundation. And don't eliminate cabled knitting because it has a right and wrong side. Recently I stood behind a man wearing the most intriguing Aran-style sweater: I puzzled over the wonderful patterns until I realized he had it on inside out!

Pattern combinations and edges. Flat projects have much surface area that you can work in an all-over pattern or divide into areas of pattern. Common stripes come to mind when thinking of scarves, but they need not always be in color. Make your piece serve double duty as a sampler of patterns you haven't tried before. If you plan to alternate patterns which require different stitch counts, this could affect the shape of your piece. Blocking will even out pattern irregularities in some cases, but if this isn't possible, the wavy edge could be considered as a design feature.

Borders can be worked at the same time or added after completion. You may omit one entirely if your fabric is suitably flat. The traditional Shetland shawl is divided into two parts: a square central section, which is often surrounded by a border more significant in terms of design. We often consider edging functional and discrete, but switching traditional proportions to emphasize border is an interesting notion.

And there is always the fringed edge, borrowed from weaving, that commonly borders shawls and scarves. Instead of hooking on cord strands, you might try a more knitterly approach, using a loop-type pattern at the beginning and end of your piece.

My Shetland-patterned shawl.

This shawl was developed from a number of ideas that eventually merged. I wanted a shawl large enough to be used over a coat as a giant scarf, and light enough to be a summer wrap. And I wanted to use Shetland patterns in an un-Shetland way. Elaine helped me choose a fine 100% wool from Pingouin: 'Pingolaine.' The finished shawl was composed of as much air as wool when worked in the very open Shetland patterns on a size 6 needle.

For once, I swatched to become familiar with pattern and fabric "drape," not primarily to obtain a gauge. I had already used the wonderful Old Shale pattern and its relatives often (very reversible!). And I was familiar with the stockinette based Shetland lace patterns. But I had little experience with the garter stitch Shetland lace patterns that I felt would be more reversible. I also wanted an edging pattern that was garter-stitch-based too, to balance with the central portion. I turned to Sarah Don's *The Art of Shetland Lace*, one of my favorite knitting books (if you own the 1980 edition of this book, as I do, you may be sorry to learn that it is riddled with pattern errors, but these seem to have been corrected in the later editions).

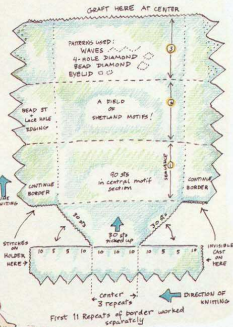
I found that some of the beautiful, more complicated patterns required incredible concentration: I wanted this project to be more accessible and less time-consuming. I tried combining some of the smaller patterns in sequence. This yielded a field of motifs resembling an allover pattern, but still allowed for a natural break in the knitting after each pattern was complete.

I noticed that many of these Shetland patterns were panels of 15 sts, or multiples of 14 plus 1 (which could easily be adapted to panels of 15 sts). By combining them I could use 90 stitches throughout the main section without having to increase or decrease when changing patterns. I began to see how these compatible patterns had been combined over the years by the creative Shetland knitters to form some of the more complex patterns I had been trying to avoid!

Then, fearing that the surface would become boring because of the regularity of these patterns (which might appear to form columns), I planned to insert another pattern occasionally, worked over



SHETLAND PATTERNED SHAWL
WORKED IN 2 SECTIONS WHICH ARE
GRAFTED AT CENTER.
* LIGHTWEIGHT AND AIRY IN 'PINGOLINE'
* GARTER STITCH BASED LACE PATTERNS FOR
REVERSIBILITY



fewer stitches, to provide a visual break. I'd been hoping for years to use the 'Eyelid' pattern somewhere, simply because I think it has the most curious name of all knitting patterns. Here it would serve a purpose suited to its name: to 'blink' across the surface of the shawl.

What would the shape be? I planned two sections for the shawl: the center (which was to be the field of motifs) and the border (also a garter stitch lace pattern from the Don book). I hoped to work the border at the same time, although it could have been added later. I wanted a rectangular feel, but didn't want to deal with the border going around truly square corners.

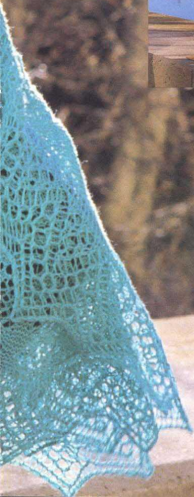
So, with all of these concerns in mind, I worked a detailed plan out on paper first, then passed it on to an expert knitter, Pat Yankee (of 'The Sweater Shed' in Seekonk, MA), to see if it would work.

And it did! Pat also enjoyed adapting the seemingly long patterns to short graph form, which we think makes them much easier read. Above is a much simplified 'cartoon' of the process for this shawl—see if you can figure out the concept!

[The completed shawl is pictured in two of its many guises on the following two pages. The complete instructions begin on p. 54.]

Note: For those of you interested in how others reduce actions to words and symbols without charting, take a look at Don's book. After I converted her lace instructions to more commonly used terminology, I was surprised at how long they became: for example, her simple *T* becomes *K2tog*. Barbara Abbey's *Lace Knitting* [alas, out of print] also has a curious set of symbols that I like for reducing row by row instructions.







Aberdeen, Scotland: Scuttie's monument: a lonely watch for a never-returning crew; Isabella Kennedy looks out to sea—wrapped in as many stitches as memories.



The π shawl

By Elizabeth Zimmermann

During the gestation of this design, my quite unmathematical brain was haunted by something called π , and I applied to my clever husband for an explanation of this illusion. "Sure," he said, "the circumference of a circle doubles itself as the radius doubles." Well!!! What's a knitter to do with that piece of information? Put it to the test, of course.

So I did, and it worked! I cast on 9 stitches (to fit not too comfortably on three needles), knitted one round, doubled the stitches to 18 by working k1, yo around (a slippery business), and knitted two rounds, doubled the stitches to 36 and knitted four rounds, slightly less slippery now, and slightly more encouraging. Again doubled the stitches, and again doubled the rounds. Needles still trying to slip out in all directions, but kept in their place by moi. I soon got the stitches onto an 11.5" needle, to be followed by a 16", then a 24" needle—on which the rest of the shawl may easily be completed.

When it is big enough (about 72" in diameter, with roughly 576 stitches), choose a pretty lace edging for the side-ways border. Cast on the necessary number of stitches, and work the lace pattern back and forth, knitting the last lace stitch together with one of the un-cast-off-stitches of the shawl. This is a very saddening process, since each row of the border is a faint farewell to your beloved project, but there is nothing to stop your casting on its successor. It's nice always having an on-going-shawl around. They make first-rate travel knitting, as the shawl and its circular instrument (no long needle ends to startle fellow travellers) may easily be rolled up and stuffed into a modest-sized bag. The whole shawl takes only 8-9 oz of laceweight (or 12-13 oz of jumper-weight) wool. The ball from which you are knitting may be stored in the bag formed by the shawl in progress.

Mathematical purists may have noticed the slight flaw in my understanding of the π formula. The initial 9 stitches is an arbitrary number (one must begin somewhere), as is the initial '1', then '3' rounds. Perhaps my misinterpretation works because of the un-square-ness of an individual stocking stitch...? Whatever the reason, it does work—for which I rejoice. Isn't knitting wonderful?

Materials. A. 9 oz fingering-(or 12 oz sport)-weight wool. B. Double-pointed and 16 and 24" circular needles several sizes larger than you would normally use with this yarn (size 6-9). C. Lots of stitch markers (48 would be perfect).

Gauge. Light and lacy, 3 to 3.5 sts equal 1" when blocked to 72" shawl.

Inc rnd. *YO, k1. Rep from * around. This doubles the number of sts.

The shawl. CO 9 sts (try Emily Ocker's beginning, p. 38). Arrange sts on 3 dp needles. K 1 rnd.

Work first inc rnd: 18 sts on ndls. K 3 rnds. **Work second inc rnd:** 36 sts on ndls. K 6 rnds. **Third inc rnd:** 72 sts. K 12 rnds. (There are probably enough sts and rnds to fit around a 16" circular ndl.)

Fourth inc rnd: 144 sts. K24 rnds (or knit 3 rnds, then work *Lace Pat* 1 followed by 4 knit rnds). **Fifth inc rnd:** 288 sts. K 48 rnds (or k 3 rnds, work one repeat of *Lace Pat* 2, and 4 knit rnds). **Sixth inc rnd:** 576 sts. Knit until desired size (or move beg of rnd marker 6 sts to left, k 4 rnds, work *Lace Pat* 1, move marker 6 sts to right, work *Lace Pat* 1, and k 4 rnds). Do not cast off.

Pierrepoint edging. From *Knitting Lace* by Barbara Abbey. For shawl edging, CO 17 sts with dpn. **Row 1.** Sl 1, k2, k2tog, yo, k3, k2tog, yo, k5, yo twice, k2. **2.** K3, p1, (k3, k2tog, yo) twice, k2, yo, k2tog, k1 (ktog with shawl st). **3.** Sl 1, k5, yo, k2tog, k3, yo, k2tog, k2, yo twice, k2tog, yo twice, k2. **4.** K3, p1, k2, p1, k1, k2tog, yo, k3, k2tog, yo, k4, yo, k2tog, k1 (ktog with shawl st). **5.** Sl 1, k7, (yo, k2tog, k3) twice, yo twice, k2tog, k2tog. **6.** K3, p1, k5, (yo, k2tog, k3) twice, yo, k2tog, k1 (ktog with shawl st). **7.** Sl 1, k4, k2tog, yo, k3, k2tog, yo, k10. **8.** BO 5, k5, yo, k2tog, k3, (yo, k2tog, k1) twice (last k1 is ktog with shawl st). Rep Rows 1-8 for pat.

Lace Pat 1. Rnd 1. K5, *YO, k2tog, k10. Rep from * around, ending k5, place marker for beg of rnd. (And, for safety, markers of other colors to set off the repeat: after k 5 and then after k10, all around.) **2 and all even rnds.** Knit. It is wise to use these plain rnds to check the accuracy of your work. If you are using the repeat markers, check that there are 12 sts between markers. **3.** K3, *SSK, YO, k1, YO, k2tog, k7. Rep from * around, ending k4. **5.** K2, *SSK, YO, k3, YO, k2tog, k5. Rep from * around, ending

k3. **7.** K1, *SSK, YO, k5, YO, k2tog, k3. Rep from * around, ending k2. **9.** *SSK, YO, k7, YO, k2tog, k1. Rep from * around. **11.** K2, *YO, k2tog, k3, SSK, YO, k5. Rep from *, ending k3. **13.** K3, *YO, k2tog, k1, SSK, YO, k7. Rep from *, ending k4. **15.** K4, *YO, sl 1, k2tog, pso, yo, k9. Rep from *, ending k5. **17.** K5, *YO, k2tog, k10. Rep from * around, ending k5.

Lace pat 2. Rnds 1-10. Rep Rnds 1-10 of *Lace Pat* 1. **11.** *K2, YO, k2tog, k3, SSK, YO, k2, SSK, YO, k9, YO, k2tog. Rep from * around. This pat repeats over 24 sts; remove unnecessary markers.

13. K3, *YO, k2tog, k1, SSK, YO, k2, SSK, YO, k11, YO, k2tog, k2. Rep from * around, ending YO, k2tog. **Move marker 1 st to L.** **15.** K3, *YO, sl 1, k2tog, pso, YO, k2, SSK, YO, k13, YO, k2tog, k2. Rep from *, ending YO, k2tog. **Move marker 1 st to L.** **17.** K1, *k2, YO, k2tog, k1, SSK, YO, k7, YO, k2tog, k6, YO, k2tog. Rep from * around. **Move marker 1 st to L.** **19.** K4, *SSK, YO, k6, SSK, YO, k1, YO, k2tog, k6, YO, k2tog, k3. Rep from *, ending YO, k2tog. **Move marker 1 st to L.** **21.** K2, *SSK, YO, k6, SSK, YO, k3, YO, k2tog, k6, YO, k2tog, k1. Rep from *, ending YO, SSK. **Move marker 1 st to L.** **23.** SSK, *YO, k6, SSK, YO, k5, YO, k2tog, k6, YO, sl 1, k2tog, pso. Rep from *, ending YO, SSK. **Move marker 1 st to L.** **25.** K6, *SSK, YO, k7, YO, k2tog, k6, YO, k2tog, k5. Rep from *, ending YO, k2tog. **Move marker 1 st to L.** **27.** K4, *SSK, YO, k9, YO, k2tog, k11. Rep from *, ending k7. **29.** K3, *SSK, YO, k11, YO, k2tog, k9. Rep from *, ending k6. **31.** K2, *SSK, YO, k13, YO, k2tog, k7. Rep from *, ending k5. **33.** K1, *SSK, YO, k15, YO, k2tog, k5. Rep from *, ending k4. **35.** *SSK, YO, k17, YO, k2tog, k3. Rep from *. **Move marker 1 st to R.** **37.** *SSK, YO, k19, YO, k2tog, k1. Rep from *. **Move marker 1 st to R.** **39.** SSK, *YO, k21, YO, sl 1, k2tog, pso. Rep from *, ending YO, k2tog. **Move marker 1 st to R.** **41.** K1, *YO, k2tog, k22. Rep from *. K4 rnds.





π shawl

A SHAWL FOR ALL

Make it simple. For many knitters, this shawl has been an introduction to lace knitting and to the knitting of circular things. And a good choice it is. The lace patterns are not too difficult, and the circle's shaping is simpler yet.

But all can be even simpler. The shaping, of course, is essential and can be no simpler. The lace, though, can be eliminated entirely or made more basic: non-increase rounds of eyelet ("yo, k2tog") worked, say, every 6th rnd.

Then there's the sideways border—it needn't be lace. Elizabeth also recommends a plain garter st border: CO 8 sts. *K7, k2tog (the 8th st plus a shawl st). Turn, k8. Turn. Rep from * until you have knitted off all the shawl sts. (If you CO invisibly, graft ends tog as shown in *School*; if not, seam tog.) Or, crocheters may finish with a chained edge as described in *Lace Garland*, p. 38.

Make it together. But when it's your first round shawl, even the simplest pattern has a couple of scary moments: the beginning and the end. Often a friend or your shop person will help, or a solitary struggle may be brief and successful. Or, you *could* take a class.

Students of knitter/teacher Carol Anderson did more than sign up. Carol had no interest in the knitting of shawls and was really talked into teaching a class by the people who wanted to take one.

She knit a pi shawl in preparation and became obsessed: "It was so much fun and a hit in the yarn shop."

Carol met with her students 2 hours at the beginning of the shawl and again a month later. A few students had completely finished their shawls, and now everyone has. Some are knitting another. "The shawl is so lovely that, even though it's not that difficult, you feel that you've arrived as a knitter."

Carol used EZ's classic pi pattern, with some helps of her own. Class guidelines list 3 prerequisites for the class: 1. You can accurately count up to 576! [Actually, as Carol's husband pointed out, you need only count to 12—48 stitch markers do the rest.] 2. You are willing, and have the knitting climate, to concentrate on counting sts [12, that is] regularly throughout work. [Oh, to inhabit the temperate zone of the knitting world!] 3. You have had some experience with yo in other pattern knitting. [We would cheat and say that the swatch would qualify as experience.]

Carol recommended working a swatch first. The shawl will be worked in rnds, but a swatch may be worked back and forth on 32 sts. CO 32. Knit 8 rows.

Pat Row 1. K4, rep directions for *Lace Pat 1, Rnd 1* (p. 35) following * twice, end k4. **Pat Row 2 and all even.** K4, p24, k4. Continue following pat, knitting first and last 4 sts, and purling 24 pat sts every other row. After 1 repeat, continue in pat if you need practice, or knit 8 rows and BO.

The swatch is an opportunity to learn how the pattern works, to use the plain rows to check your accuracy (usually all that's necessary is to check that you still have 12 sts between markers), and how to correct mistakes (the most common is omitting or losing a yo).

There are almost no problems knitting simple lace, except not catching a mistake right away.

Carol's students made the shawl with *Lace Pats 1 & 2*; the only changes were in the borders. "They had such confidence when they finished the shawl, they wanted the edging to be just right."

Carol says when they finished, "They felt they had an advanced degree in knitting." Not bad for 4 hrs.

Between shawls, Carol and partner Kristi Williams are Cottage Creations. They round out our lives with their very popular and entertaining patterns for knitted friends (OK, dolls), veiling their knitting skills with humor on every page.

Lace garland

Patterns for fine lace doilies, antimacassars, and edgings abound. And, though these trills may not suit most modern tastes or tables, the patterns can grow into beautiful shawls, afghans, and tablecloths when worked at a larger scale.

There are knitting pleasures at both ends of the scale as Emily Ocker discovered when knitting these two versions of one of her favorite patterns. "Though I dislike making two articles using the same pattern, this second was to be knitted in wool, so it became a different matter."

Emily is a lifelong knitted lace enthusiast and was given this pattern about forty years ago while a member of the Knitted Lace Division of the International Federation of Hand Arts. We have presented the chart in almost its original form. You will find the format easy to follow after a few rounds.

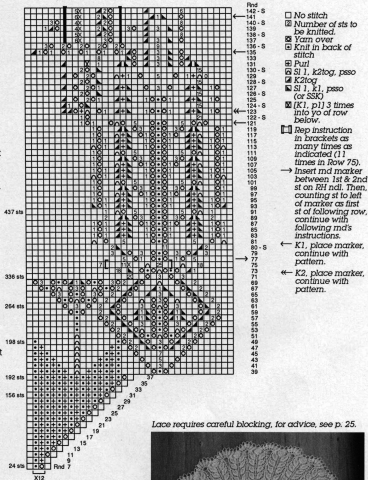
By Emily Ocker

Materials. A. For doily measuring about 21" in diameter, one ball #30 or #40 crochet cotton; set of 4 double-pointed knitting needles, size 0; 24" circular knitting needle, size 0; steel crochet hook, size 8. **B.** For shawl measuring about 54" in diameter, 10 oz (approx 1000 yds) of sport-weight yarn; double-pointed and circular needles a couple of sizes larger than you would normally use for this yarn (sizes 6-8); size G crochet hook. **C.** For doily as pictured, measuring about 13" in diameter, one ball #100 crochet cotton; set of #18 steel lace needles; fine steel crochet hook.

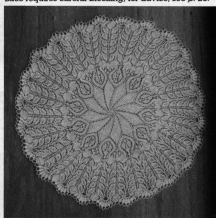
Note. It is very important to mark the beginning of rnd, and a ring marker can get confused in the yo's. In this case, it is better to use a fine contrasting thread (or the CO tail); at the end of one rnd bring this thread to the front, and at the end of the next rnd take the thread to the back. The thread weaves along the beg of rnd and can be removed when the knitting is finished.

Cast on 6 sts and arrange on 3 needles (this counts as Rnd 1). (Use a crochet hook and Emily's circular beginning for a smooth center with no nubs; see p. 25.)

Rnd 2. (And all even rnds except those marked S on chart) Knit. **Rnd 3.** *Yo, k1,



Lace requires careful blocking, for advice, see p. 25.

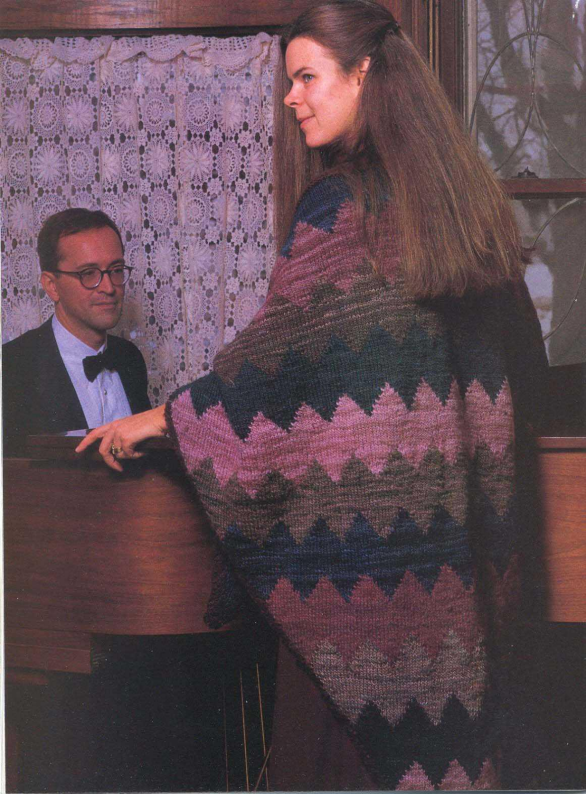


rep from * around, 12 sts. **Rnd 5.** *P1, k in back of st, rep from * around.

Follow chart, beginning with Rnd 7. Read chart rows from R to L. There are 12 repeats of each chart row in each rnd of doily. It is helpful to mark ea repeat.

To finish. Knit one stitch. With crochet hook, *sc 3 sts tog, ch 9, (sc 4 sts tog, ch 9) 6 times; repeat from *.



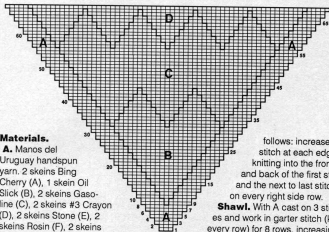


Highlands shawl

By Nancy Bush

A truly international shawl: the yarn is handspun and kettle-dyed in Uruguay, an Amish quilt suggested the design, and the colors are pure Scottish Highlands. The knitter/designer is from Utah, the wearer from Wisconsin, the pianist a South Dakotan, and the music, German.

A = bing cherry (garter); B = oil slick; C = gasoline; D = crayon; E = stone or briar



Materials.

A. Manos del Uruguay handspun yarn. 2 skeins Bing Cherry (A), 1 skein Oil Slick (B), 2 skeins Gasoline (C), 2 skeins Crayon (D), 2 skeins Stone (E), 2 skeins Rosin (F), 2 skeins Mallard (G). **B.** #8 29 or 36" circular needle, or size to give gauge. **C.** 47 bobbins.

Gauge. 4 sts equal 1 inch in Stockinette stitch.

Notes. 1. Border is worked in garter stitch and interior is worked in Stockinette stitch. 2. This is a simple intarsia design. Colors are not carried across back of work. Separate bobbins are wound for each color. This forms separate areas of color that must be joined: Work across to a color change; with yarn on WS, drop last color and pick up next color so that yarns forming adjoining color areas twist. (Depending on the shapes of the design, this twist may occur naturally or you may have to make it happen by bringing the next yarn around the last yarn. Take particular care with tension on these twists and on the first and last sts of the adjoining areas.) 3. Increases are worked as

follows: increase one stitch at each edge of knitting into the front and back of the first stitch and the next to last stitch on every right side row.

Shawl. With A cast on 3 stitches and work in garter stitch (knit every row) for 8 rows, increasing at the beginning and end of every right side row. (See Note 3.) When 9 sts are on needle and working a right side row, continue to increase, working 5 A, k1 B, work 5 A. Continue, following chart, increasing in garter stitch borders. Notice that the points of each new color widen and the points of the old color narrow by one stitch each side each RS row. Add the next color when you have 24 rows of the current color and are able to center points of new color above points of current color with 11 stitches between each point.

Continue in this manner repeating colors B, C, D, E, F, G twice. When you have 297 stitches (5 in color A, 287 in color G and 5 in color A) and have worked 24 rows of 2nd repeat of G, work 7 rows across all stitches with A in garter stitch. Bind off loosely. Weave in ends as tidily as possible. Block shawl.

KNIT A BEAUTY



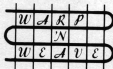
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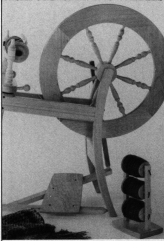
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Galashiels tweed pullover

By Nancy Bush

Materials. A, 4, 4, 5 (9, 9, 10) 100g
skeins Reynolds Tipperary Tweed
(approx 145 yards ea). **B.** Size 6, 7, and
8 14" single-point needles and size 24"
circular, or size to give gauge.

Gauge. 3.5 stitches and 5.5 rows equal
1 inch in pattern stitch with #8 needles.

Sizes. Children's sizes are outside
parentheses: S, M, L are 4-6, 8-10, 12.
Adult's sizes are in parentheses: S, M, L.
Finished chest measurements. 27,
30, 33 (40, 44, 46) inches. This sweater is
thick, so allow several inches of ease for
a roomy fit.

Pattern stitch. Multiple of

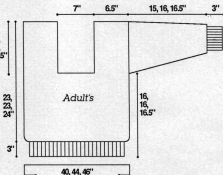
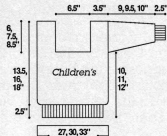
5 stitches plus 3. **Row 1.**
(Right side) *k3, MC2*, k3.
Row 2. *K1, p1, k1, p2*,
k1, p1, k1. **Note. MC2:**
Mock cable over 2 stitches.
Work Mock cable by knitting
the 2nd stitch first then the
first stitch and slip them
both off the left needle.

Back. With #6 single-point
needles cast on 40, 44, 48
(62, 66, 70) sts. Work k1, p1
ribbing for 2.5 (3) inches.
Increase 8, 9, 10 (11, 12, 13)
sts on last row of ribbing to
48, 53, 58 (73, 78, 83) sts.

With #8 needles continue in pattern until
piece measures 16, 17, 18 (26, 26, 26.5)
inches total. Place stitches on a holder.

Front. Work as for back until piece mea-
sures 10, 11, 12 (16, 16, 16.5) inches.
Divide for neck: work across 13, 15, 18
(24, 27, 29) sts; bind off 22, 23, 22 (25,
24, 25) center sts; work next 13, 15, 18
(24, 27, 29) sts. Continue on both sides at
the same time with 2 balls of yarn until
piece measures the same as back. Join
shoulder seams using the Shoulder Bind
Off Ridge Effect Method (see *School*)
placing the 22, 23, 22 (25, 24, 25) sts at
center back on a holder.

Sleeves. Measure 12, 15, 17 (20, 20,
21) inches along armhole, centered at
shoulder seam. With #8 needles, pick up
and knit 43, 53, 58 (73, 73, 78) sts. Keep-
ing in pattern, decrease 1 st at each right
side edge every 4th (6th) row 9, 10, 12
(13, 14, 15) times. Continue until work
measures 9, 9.5, 10 (15, 16, 16.5) inches
from underarm to top of cuff or 2.5 (3)
inches less than desired sleeve length.



Change to #6 single-point needles and
decrease 3, 9, 10 (11, 9, 10) sts evenly
spaced across first row of k1, p1 rib. Con-
tinue in k1, p1 rib until cuff measures 2.5
(3) inches. Bind off loosely.

Collar. With #6 24 inch circular needle,
pick up and knit 30, 36, 40 (44, 44, 48)
sts up right neck edge; 22, 23, 22 (25, 24,
25) sts from holder at back of neck; and
30, 36, 40 (44, 44, 48) sts down left front.
Work 2 inches in k1, p1 rib. Change to #7
needles and work 2 inches in k1, p1 rib.
Change to #8 needles and work 2.5 (3)
inches in k1, p1 rib. Bind off.

Finishing. Sew side and sleeve seams.
Sew collar edges to front opening over-
lapping left over right for men and right
over left for women. Block to measure-
ments.



6 ways to wear your lace

By Eugen Beugler

Designer's notes. I adapted this design from a square shawl in one of the Pingouin books—theirs had concentric squares and bands of garter st in uneven stripes. Since doing this stole, I have experimented with the idea and have come up with several other designs—mostly simple geometrics.

I did not use the yo increase on the yellow shawl. However, I have since tried it, and it makes for a much more elastic edge, which is highly desirable on a garter stitch piece.

Oh, yes, I mention using the 14" straight needles because so many people nowadays look upon them with scorn. I still love them, having learned to knit with them. I stick the end of the RH needle into my waistband, and knit English-style, throwing the wool with my right hand.

Materials. The yellow stole was worked with Nevada Super Kid Mohair on size 3, 14" straight needles. It took four 20g/7 oz balls (approx 140 m/154 yd ea) to complete and measures approximately 19" x 60". Although this yarn is no longer available, the stole can be worked in any other fine yarn.

Method. It is worked from corner to corner, on the diagonal, using garter stitch and a Shetland-type lace.

Begin by casting on 1 st and work back and forth: **Row 1.** Yo, k1. **2.** (And all even rows, Chart A) Yo, k across. **3.** Yo, k3. **5.** Yo, k5. **7.** Yo, k7.

Continue thus until there are 40 sts on

needle (Row 40, Chart A). As I work the odd numbered rows I usually mark the side facing me as the right side—at least until I become familiar with the pattern.

Now follow the remainder of Chart A through Row 136.

Following Chart B, work Rows 137

through 142, 48 times, or until long side is length desired, ending with Row 142.

Note: Even rows change to yo, k3tog TBL (through back loops), k across, for the remainder of the shawl.

Continue with Chart C, working yo, k3 tog TBL, at beginning of every row. At Row 560, k2 tog, and fasten off. Darn in ends and block lightly to shape.





Though this may look like another triangle shawl, it isn't. Four sections are joined as they are knit to form this shawl's dramatic design and wearable shape.

Intarsia shawl

By Susanna Lewis

Most single bed 200-needle knitting machines have intarsia capability, either by a special cam setting on the carriage, or with an accessory intarsia carriage. In intarsia technique, stockinette fabric can be knit in a simple or complex color pattern so that floats of yarn are eliminated on the purl side of the fabric. Each color area in the pattern has its own ball or bobbin of yarn, which knits back and forth within its own shape without crossing behind the fabric to any other shape of the same color. The technique is the same as handknit intarsia fabric; in fact it could be said that this is 'handknitting on the machine.' The various balls of yarn are not fed through the machine's yarn tension unit, but are placed on the floor in front of the machine. All the needles across the fabric width are first brought forward by the carriage so that previous stitches fall behind the open latches. The yarns of different colors are laid into the hooks of the needles by hand, each yarn to its own needles according to the graph, then holding onto all the yarns' ends to provide some tension, the carriage is brought across to knit the stitches and bring the needles forward again to receive the next row of yarns. The manual that is provided with your machine or accessory carriage will explain how to set the carriage and lay the yarn into the needle hooks for intarsia knitting.

Although this shawl is a very simple intarsia pattern, it would be wise to practice the examples given in your manual first!

Machine. Any 200-needle single bed machine with intarsia capability.

Measurements. After finishing, approximately 50 inches wide by 30 inches deep at the center back.

Materials. **A.** Nature Spun 100% wool 'Machine Knit'. Pepper, 6 oz; Royal, 4 oz; Teal, 4 oz; Cardinal, 1.5 oz; Violet, 1 oz.

B. Crochet hook size 2.5 or 3 mm. **C.** 7 yarn bobbins. Wind 5 balls of Pepper, 3 balls of Royal, 3 balls of Teal, and wind Cardinal on each of the bobbins.

Gauge. Not needed. The stitch size should be quite large for the yarn, to make a loosely knit fabric that will drape well.

The shawl is knit in four sections from the neck edge to the lower edge, which are joined to each other during knitting (see p. 55). The two center sections are triangular, beginning with 2 stitches, and increasing 1 stitch at each side every 2 rows until all 200 needles are in work. The

1 square = 1 stitch, 2 rows

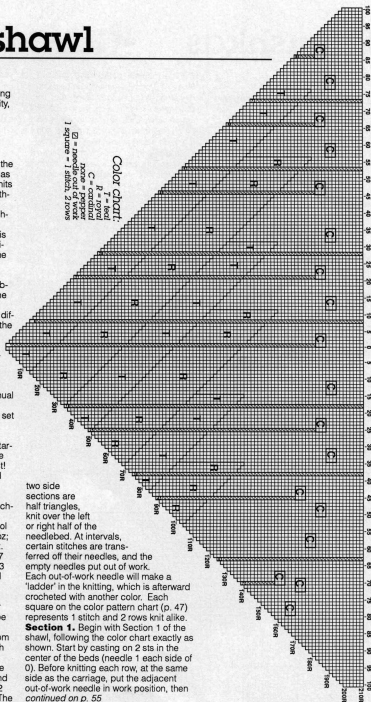
Color chart:

Pepper = P
Royal = R
Teal = T
Cardinal = C

two side sections are half triangles, knit over the left or right half of the needlebed. At intervals, certain stitches are transferred off their needles, and the empty needles put out of work. Each out-of-work needle will make a 'ladder' in the knitting, which is afterward crocheted with another color. Each square on the color pattern chart (p. 47) represents 1 stitch and 2 rows knit alike.

Section 1. Begin with Section 1 of the shawl, following the color chart exactly as shown. Start by casting on 2 sts in the center of the beds (needle 1 each side of 0). Before knitting each row, at the same side as the carriage, put the adjacent out-of-work needle in work position, then

continued on p. 55



Babushkas

By Lizbeth Uptis

This pair of scarves arrives at the same shape from different angles. The turquoise begins with the hypotenuse and works down to the point, while the magenta begins at the point and increases to the hypotenuse. Both are knitterly; both could be enlarged easily to become a shawl. I wear these scarves daily, and call mine by the colloquial expression *babushka*. It derives from the Russian word for grandmother, and that fits my feeling of comfort and security when wearing them.

Turquoise babushka

Knitted measurements.

The hypotenuse measures 19.5" before edging; 22.5" after. Each side equals 14.5" before added edging; 16" after.

Materials. **A.** 1 1/75 oz/50g skein (approx 200m) of Froelich-Wolle "Sonnenwolle" (60% wool, 20% silk, 20% ramie) in color #6027. **B.** One pair size 5 needles or size to obtain given gauge. **C.** 2 dpn 2 sizes smaller. **D.** Two markers.

Gauge. Fit is fairly unimportant in a babushka, but this gauge was 19 sts and 20 garter stitch ridges (40 rows) to

4"/10cm in center garter stitch section.

Note. 1. A row of eyelets can be worked 3 sts/ridges from edges of triangle.

2. Instead of decreasing, sts are left waiting on ndls. When central triangle is complete, sts are waiting on 3 sides for edging. Both edgings are taken from a new Australian book, *Classic Cotton Knitted Edgings*. Obviously, these lovely, old trims are suitable for yarns other than cotton.

Cast on. With sz 5 ndl, invisibly CO 99 sts. (See School.) **Row 1.** Knit. **2.** Sl1, place marker, k to end, turn. **3.** Sl1, place marker, k to marker, turn. **4.** Remove marker, sl1, place marker, k to marker, turn. Rpt Row 4 until 1 st remains between markers. All sts rem on the needles. Break yarn and transfer all sts onto 1 ndl to beg *Open Lace Edging*.

With the same ndl, invisibly CO 7 sts then k first edge st. Work *Open Lace Edging* until about to join to center point st of babushka.

Corner. Complete in 18 rows. On RS row, sl1, work in patt of row. On WS, work in patt of row until 2 sts from beg of row before. Rpt RS and WS rows above until 3 sts rem at turn. Work full 11 sts on next pair of rows and attach to center st. Rev shaping for other side of mite: beg with 3 sts and work 2 more sts ea WS row until all 11 sts of edging are included.

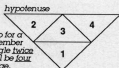
Complete edging other side of triangle. Break yarn but do not BO. Finish with RS row. Pick up invisible CO sts of babushka and edging.

With smaller ndls CO 4 sts. Work l-

cord (see School) for 5-6". CO 2 sts to the end of last row of l-cord, turn. Work *Scalloped Edging* attaching each pair of rows to one more loop of the invisible CO for babushka. After all sts have been joined, on Row 5 of edging, pass over only 2 sts at beg of row so that 4 sts rem. Work l-cord on these 4 sts to equal l-cord at beg. Pull yarn through loops and secure through center of cord. Secure all ends, press under a damp cloth and stretch some to open laces and garter st.

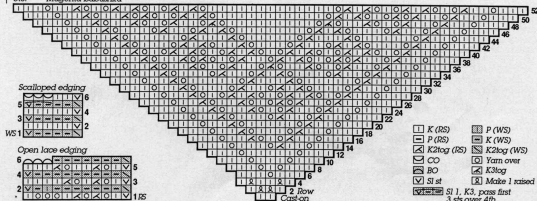
Open lace edging. Row 1. Sl1, k1, yo, k2tog, yo, k2tog, k1, yo, yo, yo, k1. **2.** Sl1, k1, p1, k7, k2tog (last border st with next edge st). **3.** Sl1, k1, yo, k2tog, k1, yo, k2tog, k4. **4.** Sl1, k9, k2tog to join. **5.** Sl1, k1, yo, k2tog, k2, yo, k2tog, k3. **6.** BO 3 sts, k6, k2tog to join. Rpt rows 1-6.

Scalloped edging. Row 1. Sl1, k4, k2tog (last st of edging with next babushka st on holder). **2.** Sl1, k5. **3 & 4.** Rpt Rows 1 & 2. **5.** Sl1, k3, pass 2nd, 3rd and 4th st away from pt of RH ndl over st nearest pt, k1, k2tog (last st of edging with next babushka st on holder). **6.** Sl1, k2, CO 3. Rpt Rows 1-6 until all edge sts are joined to scalloped edging.



If scaling up for a shawl, remember that a triangle twice as deep will be four times as large.

↑ etc. Magenta babushka





Magenta babushka

Knitted measurements. Sides equal 19", hypotenuse equals 29".

Materials. **A.** 1 1.75 oz/50g skein (approx 200m) of Froelich-Wolle 'Camel' (70% wool, 30% camel hair) color #6374.

B. One pair size 6 needles or size to obtain gauge. **C.** Yarn needle.

Gauge. 22 sts and 44 rows to equal 4"/10cm in center garter st section.

This babushka grows within the pattern from a point, to whatever size you would like. It is a very easy pattern and requires only grafting as a finishing step. **Cast on.** CO only 2 sts. Follow the chart or written instructions until babushka or shawl has reached desired length, or after 10 full diamonds from the center.

Ties. Begin to work in St st and invisibly CO 25 sts in ea of the next 2 rows. Work 5 rows of St st. Allow to curl with purl side out and graft the sts on the ndl to the invisible CO and then the entire length of the scarf to the other side. Sew in ends

and steam lightly to open and then enjoy!

Row 1 and all odd rows. Knit. **2.** K1, M2 raised, k1. **4.** K1, M1, k2, M1, k1. **6.** K3, yo, k3. **8, 10, 12.** K3, yo, "k1", yo, k3. Knit 2 more sts between "s ea rpt.

14. K3, yo, k2, k2tog, yo, k3, yo, k3.

The remainder of the scarf begins with: k3, yo, k2, k2tog, yo and ends with the reverse: yo, k2tog, k2, yo, k3. All the following rows assume knitting those sts at the beginning and ending of the written instructions. **16, 18, 20.** "K1". Knit 2 more sts between "s ea rpt. **22.** K2, k2tog, yo, k3. **24.** K2, k2tog, yo, k1, yo, k2tog, k2. **26.** K2, k2tog, yo, k2tog, yo, k1, yo, k2tog, k2. **28.** (K1, yo, k2tog, k1, k2tog, yo) twice, k1. **30.** K3, yo, k2tog, k1, k2tog, yo, k2, k2tog, yo, k3. **32.** K5, yo, k2tog, k3, k2tog, yo, k5. **34.** K2, k2tog, yo, k3, yo, k2tog, k1, k2tog, yo, k2, k2tog, yo, k3. **36.** K2, k2tog, yo, k1, yo, k2tog, k2, yo, k3tog, yo, k2, k2tog, yo, k1, yo, k2tog, k2. **38.** K2, k2tog, yo, k2tog, yo, k1, yo, k2tog, k1, k2tog, yo, k2, k2tog,

yo, k1, yo, k2tog, yo, k2tog, k2. **40.** (K1, yo, k2tog, k1, k2tog, yo) 4 times, k1. **42.** K3, yo, k2tog, k1, k2tog, yo, k2, k2tog, yo, "k3", yo, k2tog, k2, yo, k2tog, k1, k2tog, yo, k3. **44.** K5, yo, k2tog, k3, k2tog, yo, "k5", yo, k2tog, k3, k2tog, yo, k5. **46.** K2, k2tog, yo, k3, yo, k2tog, k1, k2tog, yo, "k7", yo, k2tog, k1, k2tog, yo, k2, k2tog, yo, k3. **48.** K2, k2tog, yo, k1, yo, k2tog, k2, yo, k3tog, yo, "k9", yo, k3tog, yo, k2, k2tog, yo, k1, yo, k2tog, k2. **50.** K2, k2tog, yo, k2tog, yo, k1, yo, k2tog, k1, k2tog, yo, "k11", yo, k2tog, k1, k2tog, yo, k1, yo, k2tog, yo, k2tog, k2. **52.** K1, yo, k2tog, k1, k2tog, yo, k1, yo, k2tog, k1, k2tog, yo, "k13", yo, k2tog, k1, k2tog, yo, k1, yo, k2tog, k1, k2tog, yo, k1.

I'm certain you see how the pattern is established now, so continue with the natural increases and border. There are naturally 2 additional sts between the "s in each pattern row.

Mitten miniatures

By Lizbeth Uptitis

Sizes. Instructions are for two sizes of miniature mittens. The actual size depends upon needles and yarns used, but samples are 5/8" x 1-7/8" for smalls (1-1/4" x 2-3/4" for larger smalls).

Materials. **A.** Approx 6 (24) yds fingering weight yarn of main color (MC), 4 (15) yds contrasting color (CC). A different contrasting color is often worked in the cuff than in the palm. Then the total amount will approx CC. **B.** 3 (5) double-pointed needles sz 0000 (1.25 mm). **C.** Yarn needle for sewing in ends.

Right mitten. Allow approx 8" of both yarns to trail at beg of CO (to be used later for ties). Use long-tailed CO, but hold CC over thumb and MC over index finger: CO 18 (30) sts. Distribute on 2 (4) ndls: 9 (7 or 8) per ndl. The row of cast-on sts is Row 1 of graphs. Beg work with 3rd (5th) ndl in patt of chosen graph until ready to beg dec. When CC is complete, secure through the center of work and cut.

Decreases. Sl1, k1, pss0, k7 (k13), k2tog. Rpt for other half. Cont dec as est until 3 sts rem for each side. Sl1, k2tog, pss0. Repeat. Cut yarn 2 (4)" from mitten. Thread yarn ndl and pass yarn through two rem sts to secure, then bring through inside mitten to location for thumb.

Thumb. Bring yarn to outside of mitten again one st in from right edge, at Row 12 (17) or desired placement. On RH edge, insert one knitting ndl through first 4 (7) sts and second through 4 (7) sts directly above those on first ndl. Beg to knit thumb on these 8 (14) sts. Work 4 (7) rnds and BO as in main mitten. Pass yarn through rem 2 sts, secure on inside and cut. Ply (or if you used three colors and wish to: braid) the ends of yarn trailing at the cast-on edge. To ply: over-twist each yarn in the same direction as it was originally spun, then hold the overspun strands tog and reverse the twist to release and produce a 2-color plied yarn. Knot the end.

Left mitten. Work the second mitten as the first until Thumb. Bring yarn for thumb to outside in the same row as R thumb, but on the LH side of mitten. Work L thumb to match R.

Lightly press the mittens flat and tie tie together.

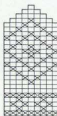
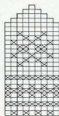


A perfect tuck-in for a special card, or pin-on a favorite lapel.

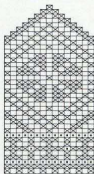


A small stash knit by Lizbeth and her friends at Latvian Knitters.

Small is special. And your non-knitting friends will never know how quickly a pair of smalls or even larger smalls can be knit. A few hours of knitting and there will be pairs to share. Instructions for 2-color cast-on, fringe, and many life-sized mittens are found in Lizbeth's book, *Latvian Mittens: Traditional Designs and Techniques* (Dorset Tejedoras).



Smalls



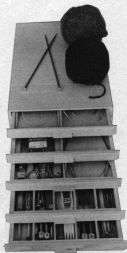
Larger smalls

Mostly Sheep: gifts for knitters

Knitters need toys, too. Each year intriguing new items find their way into yarn shops, but they may be overlooked by busy shoppers. Some are practical; some are playful. Here are a few we'd like to give (or get) in '88.



3. E. F. Mutton, a white-collared fleece survived Black Monday (above). He and his friend Tall Mutton come in various poses and are 8" tall. The **lamb potholders** are functional and machine washable (right).



5. Store all your needles, circular and straight, and knitting accessories in a wooden cabinet little bigger than a shoe box (left). And find the right ones at the touch of a drawer. **The Original Knitting Needle Box.**

6. Sheepwear in kits to knit (right): **Grazing Sheep Under the Apple Tree**, a vest in wool, for adults; **Country Scene**, a sweater in cotton or wool, for children.

7. Alas, none here to photograph (or polish), but **exotic knitting needles** are available: sterling silver and black walnut.



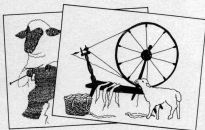
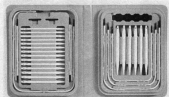
1. The **Just Sheep Calendar** is an annual affair. And 1988 makes five. For a peaceful view of the year, choose this good clear calendar with 12 beautiful photos of sheep in their favorite spots.

2. Prefer your sheep 3-D and wooly? These **handspun wool lamb ornaments** (2.5" tall) are both (right). Your flock will graze amidst yarn baskets, on country wreaths, on Christmas trees or year-round branches.

1988 *Just Sheep* CALENDAR



4. All the needles you'll ever need (below). **Denise Interchangeable Needle Kits.** Put them together the way you like them.



8. Notes, cards, and gift tags (above) for knitters and people who want to receive mail from knitters.

(Continued on p. 53)

Grandma's checkerboard lace

By Karen Yaksick

Memories. My Grandma, Georgina Kearon, knitted. She also sang while doing housework and cooking dinner for our whole family. But mostly I remember her knitting: I was the body that was always measured for the sweaters she knit for my cousins.

I had to finally convince her not to string my mittens together. And I remember my panic thinking one of those mittens was lost!

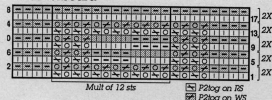
Sweaters, mittens, booties, afghans, and lace—all sprang from her needles. She once knitted a magnificent lace tablecloth that stretched to the floor when it finally was put in place. I was thrilled because that dining room table now had walls of lace that my teddy bears and I could hide behind. However, my fortification was short-lived, as Grandma Kearon went back to work 'making it right.'

As a teen-ager, I was thrilled to discover that a lace shawl she had made was perfect with my prom dress. My excitement alone might have kept me warm—but in a strapless dress on a Michigan spring evening? I wore that shawl with grateful pride.

Grandma had made three of those shawls, and over the years they were used often. And when I learned to knit, I remembered that shawl pattern. I not only wanted a shawl to wear, I wanted a shawl to knit! The problem? My memory was vague. The shawls were missing! Finally the pattern surfaced (along with the shawls) in a carton when my favorite aunt moved. I was thrilled, but my elation turned to dismay when I started knitting. The pattern (a 'Botany Model of the Month' circa 1953) was awkward and difficult to knit. I heard that voice from the past



Checkerboard



say, "Make it right." So I set about putting the pleasure of knitting back into this pattern. The look of the lace is essentially the same, but the 'knittability' is greatly improved. Now it feels as right as it looks.

What I have come up with is not only a shawl (like the original pattern) but a great scarf that takes only one ball of yarn. The variations are endless—make it long, short, wide, or square. Wear it in your hair, around your waist, with a fancy pin (an old brooch of your grandmother's), around your shoulders or around your baby.

Start now. If lace is new to you, try the scarf; the investment in both yarn and time is small. The pleasure of wearing is great. Go for it!

This beautiful shawl has proven itself by being used over the years for many occasions. The fact that each side of the fabric is the same improves the wearability greatly because one never worries about it being wrong side out.

Materials. A. 5 2-oz balls (ea approx 200 yds) of sport weight yarn. (For a scarf, use one skein and CO 24 sts.) B.

Size 8 knitting needle, or size to give gauge. C. Size D crochet hook for fixing mistakes and attaching the fringe.

Gauge. In pattern stitch, 5 sts and 7 rows equal 1".

Shawl. For a shawl approx 19" wide, CO 96 sts using the long tail method. (If the tail is long enough, it can be used to stitch the hem later.) Work the fringe base.

Fringe Base. Rows 1, 3, 5, & 7. Purl 2 & 6. Knit 4. "K1, yo, k2tog; rep from".

These few rows of stocking stitch with a row of holes down the middle create a really good edge for fringe. Turn under the first three rows of the base and sew to the first row of the border. The scalloped edge that is created is very strong and neat.

Border. Rows 1-8. Knit 9-12. K4, "yo, p2tog; rep from", end k4. 13-20. Knit.

After doing the fringe base, a fairly wide border is used to stabilize and frame the main lace pattern. The sides are stabilized by beginning and ending the rows with k4. Slip all first stitches (throughout the shawl) as to purl. (With the yarn in front of the work slip the first stitch to the right-hand needle by inserting the needle as if to purl. Then throw the yarn to the back of the work and knit the 2nd border stitch as usual.) When you get to the last stitch on the row (the slipped one) you knit it as usual. This creates a very neat smooth edge.

Checkerboard lace.

Rows 1-4. K4, "yo, p2tog; rep from", end k4. **5-8.** K4, (yo, p2tog) twice, "k4, p4, (yo, p2tog) twice; rep from", end k4. **9-12.** K4, (yo, p2tog) twice, "p4, k4, (yo, p2tog) twice; rep from", end k4. **13-16.** K4, "yo, p2tog; rep from", end k4. **17-20.** Knit.

Checkerboard lace is easy to learn and fun to do. There is enough variety to keep your interest while you are knitting the length required—until work measures at least 66" (or to desired length). End with Row 16.

Repeat **Border**. Then repeat **Fringe base**—I reversed k and p rows so sewing is all on same side. That makes Row 4: "P1, yo, p2tog. Cast off in purl on Row 7. Sew. Make fringe using three 9" strands together in each slot.

For the fledgling lace knitter.

The knitting of this shawl should flow easily; there should be no struggling with the work. Whenever you are doing a p2tog you should always be presented with a stitch and then a yo. This sequence is easy to work. If a yo is the first stitch to the part of a p2tog then something is wrong. One reason may be an added yo. More likely, though, a yo has been left out. This can be caused by doing the sequence k-yo-p and ending up without the yo. After doing the k, bring the yarn to the front and wrap the yarn completely around the needle. It seems a little clumsy at first, but this is how it should be done. You will run into this situation on the pattern rows that are not just plain knit. They begin k4, yo, p2tog; be sure that after the k4 you bring the yarn forward and then bring it around the needle again to do the yo, before you p2tog, and you can be sure all is well.

YARNS

continued from p. 21
around a ruler. Wind over 4"; divide the number of wraps by 4. Compare to the number listed under 'Wraps/in.'. If your number is close to ours, the yarns are of comparable compressibility. Life-size photos show the surface texture and diameter.

Suppliers' addresses

Nature Spun Yarns, Brown Sheep Co., Inc., Rt. 1, Mitchell NE 69357
Penguin, PO Box 100, Highway 45, Jamestown, SC 29453
Renaissance Yarns, 47 Water St., PO Box 937, Norwalk, CT 06856, distributors of Froehlich-Wolle.
Reynolds Yarns Inc., 1170 Broadway, New York, NY 10001
Simpson-Southwick Ltd., 421 Hudson St., New York, NY 10014

MOSTLY SHEEP

continued from p. 51

Suppliers' addresses

1. Calendars, \$6.95 + \$1 postage & handling from Mixed Media, PO Box 515, Milford, NJ 08848. Also available from Knots & Treadles (see no. 8 below).
2. Lambs, \$5.00 ea + \$1 postage for 4 or fewer, 25¢ for ea add., Roxie Leather, Foxhill Farm, Cornish, VT 04308.
3. E.F. Mutton and friends. For a 'Wool Street Journal' catalog picturing E.F. Mutton and other products, write to Lamb International, 100 Court Square Annex, Charlottesville, VA 22901.
4. Needle Kits, \$24.95. Check your local shop or write P.G. Roberts Co., PO Box 2468, Loves Park, IL 61132.
5. Needle Box, \$48.00 pdd (US only). The Original Knitting Needle Box, PO Box 365, Johnson, VT 05656.
6. Sweaters. Check your local shop, or send \$1 to North Island Designs, Box 216-K, North Haven, ME 04853 for brochure and name of shop.
7. Studio 35, PO Box 117, Brooklyn, NY 11202-0026, send SASE for catalog.
8. Send 3-22¢ stamps for flyer. Knots and Treadles, 101 E. Pittsburgh St., Delmont, PA 15626.

Lace shawl

By Deborah Newton

Size. One size fits all!

Blocked measurements. Approx 80" x 40".

Materials. **A.** 7 skeins (each 50g/220 yds) of Pingouin 'Pingloaine' (100% wool) in Tropic color #66. **B.** One pair size 6 knitting needles, or size to obtain gauge.

C. One very fine knitting needle to aid in knitting up edge stitches. (I used a size 1.) **D.** T pins for blocking.

Gauge. (Based on final shawl size: swatching yielded a slightly tighter gauge than was obtained in the full size shawl.) 25 sts and 50 rows to 8" over Bead Diamond pattern using size 6 needles. (Original swatch yielded 30 sts and 60 rows to 8".)

Note. The shawl is worked in 2 pieces which are grafted/woven tog at the center of the shawl.

Shawl. CO 18 sts with the invisible cast-on method (see Schoof) and k 1 row.

Work even in *Bead stitch and lace hole edging* for 4 reps (80 rows), and end with a WS row. Tie yarn marker at beg of next row; work even for 3 more reps of edging (60 rows). Tie marker at beg of next row and work even for 4 more reps of edging (80 rows). Place sts on holder.

1 bump or edge stitch = 2 rows of edging. With RS facing, slide a very fine needle through each 'bump,' or edge st, along each garter stitch ridge between the markers—30 edge stitches on fine needle. Do not turn.

Then work Rows 1 and 2 of *Bead diamond* pat over 30 sts.

Next row (RS): insert pt of RH needle into 2 bumps in edging and knit them together into 1 st (as though working k2tog), place marker, work Row 3 of pat over 30 sts to end, place marker, then, before turning, insert pt of RH needle into 2 bumps and knit up 1 st in them—32 sts.

Next row (WS): k1, sl marker, work in pat (Row 4) over 30 sts, sl marker, end k1.

Keeping center sts in pat as est, cont to knit up 1 st in 2 bumps at each end of the next 4 RS rows, keep new sts in k every row—40 sts.

Keeping center sts in pat as est, cont to knit up 1 st in 1 bump at each end of the next 20 RS rows—80 sts.

Keeping center sts in pat as est,

- K1 (RS); P1 (WS)
- P1 (RS); K1 (WS)
- K2tog (RS)
- K2tog (WS)
- Sl1, K2tog, pssso (RS)
- Sl1, K2tog, pssso (WS)
- Blank spaces: No stitch; Used only to help in visualizing the pattern.

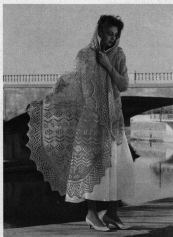
Note: Double yarn overs are worked as a knit and a purl on the following row.

cont to knit up 1 st in 2 bumps at each end of the next 5 RS rows—90 sts.

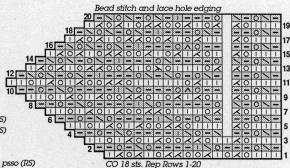
At the same time as knitting up edging bumps as described above, when *Bead diamond* pat is complete, and with a WS row, beg new pat as foll:

Next row (RS): mark center 36 sts. Work as est to marker, work in *Eyelid* pat over center 36 sts, work as est to end.

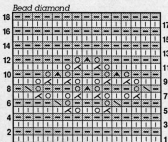
When 2 reps of *Eyelid* pat are complete (16 rows), end with a WS row, beg new pat as foll:



The shawl is shown in color on pp.32-33.



CO 18 sts. Rep Rows 1-20.



Panel of 15 sts. Rep Rows 1-18.



Multiple of 15 sts. Rep Rows 1-6.



Panel of 9 sts. Rep Rows 1-8.



Panel of 15 sts. Rep Rows 1-14.

INTARSIA SHAWL

continued from p. 47

knit the row. This will make a looped edge and at the same time increase 1 st each side every 2-row sequence.

Needles which are to be put out of work for the ladders are indicated on the chart. Let each of these knit for 4 rows, then transfer the stitch to an adjacent needle and put the empty needle out of work. Some of these will be put back into work just before knitting the red squares near the top of the chart. The red squares are each knit with yarn from a bobbin, and the black yarn from only one ball is used for the entire width. Lay the black yarn into the hooks as usual, passing it under the needles holding red yarn. This will create little floats of black yarn behind the red squares, and is the only exception in the intarsia method in this shawl. When row 200 is reached, and all 200 needles are in work, the looped edge is continued over the last 10 rows by transferring st 200 to ndl 199 and leaving the empty needle 200 in work. Do this at the carriage side, just before knitting each row. At the end of the knitting, knit about 10 rows with waste yarn, then remove from the machine.

Section 2. Section 2 is a mirror image of Section 1. All the patterning and needles for the ladders are reversed. In addition, Section 1 is joined to Section 2 during the knitting. Start by casting on 2 sts. At the right side, bring the next non-working-needle in work, as before, then hang the first loop from the left edge of Section 1 onto it, before knitting the row. You will be increasing, making a looped edge, and joining Section 1, all at the same time. At the left side, increase and make the looped edge the same as for Section 1.

Section 3. Section 3 is the right half of the chart, knitted on the right half of

the needlebed. It is made exactly as shown on the chart, without reversing. The left edge of Section 2 is joined to it on the right side of the knitting, the same as when knitting Section 2. The left selvage will be at needle 1 to the right of 0, and will be knit straight, without increasing. In order to make the looped edge on this selvage, when the carriage is at the left side, transfer stitch 1 to needle 2 and leave empty needle 1 in work, then knit the row.

Section 4. Section 4 is also the right half of the chart, the same as Section 3, but is knit in mirror image on the left half of the needlebed. The right side of Section 1 is joined to it during knitting, on the left, and the looped edge is made at the right.

Finishing. Weave in all the yarn tails. With Violet, slip stitch crochet into the ladders (one stitch over each "rung") made by needles 86, 66, 46, 21, and 1 to the left of 0; needles 25, 45, and 70 to the right of 0. The remaining ladders are crocheted with Cardinal from the lower edge through the black rungs, then with Pepper over the rungs made by Royal and Teal. The loops where the sections are joined to each other may be crocheted with Pepper as shown, or left without any crochet.

To make the picot loop edging around the sides with waste yarn: With the knit side facing, fold the waste yarn toward you. With Pepper, "insert the hook into the first, then the second stitch from below the waste yarn (2 sts on hook). Make one single crochet, chain 4". Continue, picking up the next 2 stitches before each single crochet. Around the front edges, *1 single crochet, chain 5" into every 2nd loop. Remove all the waste yarn.

Wash the shawl, then pin out to dry, stretching the fabric slightly, and inserting a pin into every picot loop.

Next row (RS): mark center 60 sts. Work as est to marker, work 4 reps of *Wave pat* over center 60 sts, work as est to end.

When 18 rows of *Wave pat* are complete, end with a WS row, knit 2 rows, then *beg new pat* as foll:

Next row (RS): mark center 72 sts, work as est to marker, work across 8 reps of *Eyelid* panel over center 72 sts, work as est to end.

When Row 7 of *Eyelid pat* is complete, all edge stitches of edging should have stitches knit up into them. End with a RS row—90 sts on needle.

Next row (WS): k across to end, place marker, then slip cast-on sts from edging to a needle, and work Row 1 of edging across these 18 sts.

Next row (RS): work Row 2 of edging to marker, sl marker, work Row 1 of 4-hole diamond across next 90 sts (6 pat reps), place marker, then work Row 1 of edging from sts on holder.

Next row (WS): work Row 2 of edging to marker, sl marker, work Row 2 of 4-hole diamond over 90 sts to marker, sl marker, then work Row 3 of edging to end.

Cont to work in pats as est until 14 rows of 4-hole diamond are complete; end with a WS row.

In center section, cont the sequence of pats that began with 4-hole diamond as foll: 2 reps of *Wave pat* (12 rows); 1 rep of *Bead diamond* (18 rows); 1 rep *Eyelid* (8 rows); 1 rep *Wave* (6 rows); 2 knit rows.

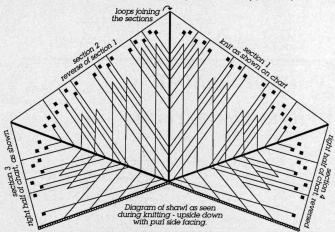
Cont in edging pats as est on each end, beginning again with 4-hole diamond, rep entire sequence twice more. Slip rem sts to holder: one-half shawl complete.

Work second half of shawl as for first.

With RS facing up, and 2 pieces facing each other at center, graft sts very loosely (to match tension in garter stitch) together from holders. (See *School*.)

Wet shawl completely. Pin shawl to flat surface, stretching and pinning as much as possible, to open up the patterns. Allow to dry thoroughly before removing.

continued on p. 56





No. 2—Lace: Simple laces—a bonnet, a shawl, curtains, stockings, lots of summer sweaters—all brought to you with directions, hints and a bit of lore.



No. 3—Color/Fair Isles: School for knitters; Barbara Walker interview; both sides of a stitch; other places, other times; the fair sweaters from Fair Isle; heating; and more!



No. 4—Beads, bobbles & simple cables: Get a feel for texture. Contrasts aplenty. Welts, bobbles, ruffles and cables border, bias and band these knits. Beads for a little extra.



No. 5—Designing your own: American designers. A few tools and designs to get you involved. Filled knitting and fabric strips.



No. 6—Men who knit: Yokes round and squared. Petticoats, pleats and peplums. Cotton, cool and comfy.



No. 8—Weighty matters: Swatching; America's yarn shops; designing with fine yarns; a knitter's journey.

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Contest!

THEME SONGS . . .

The Question was: "Name Elizabeth Zimmermann's theme song."

The Answers? We should have offered a prize for the best wrong title(s)! In which case Marilyn Richards (Fl. Wayne, IN) would have won, hands down. Here are a few of her gems, each submitted on a separate post card, in an attempt to abide by the rules (and stack the odds?): *Galaxia of Beauty*, Elizabeth's Song; *Fibers of Love*; and would you believe, *Knitting Fever*?

We were especially pleased with Kristin Whitlock's entry (from Buffalo, NY): "Green-sleeves, an Elizabethan song."

Rita Walter (Elma, NY) wrote: "What better theme song for EZ, the 'Opinionated Knitter' than *I Did It My Way*?" Wadene Hall (Fl. Collins, CO) had the same idea.

Another case of ESP: Susan Vaaler (Hamilton, OH) agreed with Doreen McLaughlin (San Bernardino, CA) who wrote: "Round and Round sung by Perry Como in the year of my birth, and a great year it was, 1956."

Doris Brewer (Edneyville, NC) was itching to submit *I've Got You Under My Skin*. And has anybody heard of Marilyn's Richard's last desperate attempt to stuff the ballot box, *The Yarnery*?

Alas, there was only one prize—the EZ Knitting Workshop video (12 half-hour lessons on garment construction, VHS, \$95 value) courtesy of Schoolhouse Press—and a mountain of correct responses: *Shrimp May Safely Graze* by J.S. Bach. A drawing determined the lucky winner . . . Anne Hennessy, Meadow Brook Farm, Antrim, NH.

You get second a chance: you can still win big—First prize, approx. 27 ozs (over \$100 value) of Wool & Silk from Dyed in the Wool. Nathan Goldberg's description made us take out pencil and paper, and so should you! "Handpainted yarn of exceptional beauty; 60% merino wool, 40% mulberry cultivated silk, intimately blended."

The contest: Name the Teacher of the Year! Plato had Socrates; Alexander the Great, Aristotle; Leonardo Da Vinci, Verocchio; Wolfgang Mozart, Leopold; Hellen Keller, Anne Sullivan; Yves St. Laurent, Christian Dior; Gelsey Kirkland, George Balanchine; Meg Swansen, Elizabeth Zimmermann. Name the knitting teacher in your life, on a postcard, just as Lois Ceantos (Wadsworth, OH) did:

"It's time KNITTER'S Magazine started a tradition—that of 'Teacher of the Year,' and #1 on this list must be Priscilla Gibson-Roberts. The reason for this choice is . . . she is, in the truest sense of the word, a Teacher! Not only does she teach and share her wealth of knowledge, she also challenges her students to stretch their mind and ability. To take this newly learned knowledge and adapt and use it. A true teacher teaches, prods and tests the student's endurance, knowing that at future times those words and ideas will spring forth and expand horizons. Priscilla not only does this, she is gentle, unassuming, and a delight to be with."

To enter: Mail your postcard entries to: KNITTER'S Teacher, 335 N. Main Avenue, Sioux Falls, SD 57102. Convince the editors of KNITTER'S Magazine that your favorite knitting teacher should be Teacher of the Year.

Knit Tips

Send us your knitting tips! We'll pay \$15 for each tip published: *KNITTER'S Tips*, 335 N. Main Avenue, Sioux Falls, SD 57102.

Tape tip

For an easy and fast way to transfer stitches from a knitting needle to a piece of yarn: take a small piece of masking tape; attach one end of the scrap yarn (about 40" long) to the tape; snugly wrap the tape around the tip of the needle (making sure the tape covers just the tip of the needle, and does not come up the straight part and that the string end does not hang out from under the tape).

Holding the untaped end, pull the needle out; the yarn follows and collects the stitches.

Sidna Farley
Denver, CO

Transitions

I am a male weaver/knitter. I started knitting as a way to trim the handwoven apparel I was selling. Now I mostly knit; selling a few sweaters here and there.

Often instructions for using double pointed needles warn of the need to keep the stitches tight adjacent to the gaps between the needles. This makes the transition to the next needle difficult and the gap locations may still show in the finished sleeve.

To get around the problem I knit one stitch off of the next needle before re-inserting the needle just finished. This constantly rotates the gaps by one stitch each round. The stitches can be worked at a normal tension and the gaps won't show.

Reed V. Smith
Oxnard, CA

Indexing

I find that both written instructions and charts can be confusing at times, so I rewrite the instructions on index cards. Each card contains just one row from the pattern. I store the cards in a small plastic bag, with the row I'm working at the top. After completing that row, I transfer the card to the

bottom. The row I'm about to work is always at the top. This really simplifies keeping my place when I need to stop. It has helped improve my accuracy and lessen my frustration with difficult instructions.

Barbara Wilson
Geneseo, IL


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Books

By Meg Swansen

In my last review of lace knitting books, Spring/Summer '85 issue of *KNITTER'S*, I mentioned 14 different books: some of nothing but lace, and some containing just chapters on lace. In the intervening two years, five new lace books have been published. And there has been one archeological find where boxes of pristine copies of a 19-year old lace book were unearthed in a garage!



Tessa Loran, the British designer and author, has expanded her 'Heritage Series' of knitting books. To *Knitted Lace Edgings and Knitted Cloaks & Flounces* (reviewed in the '85 issue mentioned above) she has added three new titles:

Knitted Shawls & Wraps contains directions for 19 shawls of assorted (and unusual) shapes, including 'clouds, capes, fichus, nightingales, pelerines' and a spectacular wedding shawl, which you may be able to see on the cover of the book.

Knitted Lace Collars presents directions for 20 of these currently popular items: 14 for handknitting, 5 for machine, and 1 to crochet. Each pattern lists the estimated time (in minutes) it takes to complete one pattern repeat! Nice touch

for the speedy knitter, but possibly discouraging for the plodder (or, perhaps, a goal for the plodder to try to achieve...)



Knitted Lace Doilies is Mrs. Loran's latest publication. Here we are given 21 designs, both simple and advanced. We also get a bonus of 6 lace edgings. This book, as with the four others in the series, has verbal instructions only. I understand that some knitters resist charts, but I believe the

two Marianne Kinzel lace books have the answer: print both the charted and the verbal instructions. When I mentioned to Tessa Loran that it would be a kindness to knitters to offer both types of instruction, she answered: "English readers do not like charts, even if the patterns are written out as well!" (The exclamation point is hers... Ah! There will always be an England.) All the books in the series are paperback, 64 pp, \$9.00 each. Thorn Press.

Forays Bindingamynster Bundnaturiklaedid... an intimidating title for a splendid book. We just call it 'The Faroese Shawl Book.' (Please see the article in this issue on Faroese Shawls for more information on the unique shaping of these garments.) This hardcover book has instructions



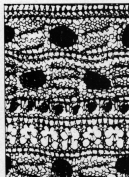
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and schematics for 19 of these magnificent shawls, each photographed in color, and each given a woman's name (some of which I'll bet you've never heard). This book is written in Faroese, a wonderful *looking* language, and unique unto itself. Even the Danes—to whom the islands belong—cannot understand the language, but, through the kindness of the publisher and a tame Faroese knitter, we provide a translation of the introduction as well as three of the shawls. Hc, 85 pp, \$24.50. Heimavirki.

The archeological find mentioned in the first paragraph refers to 25 *Original Knitting Designs* by Dorothy Reade. Mrs. Reade was instrumental in setting up the

cottage industry for native Alaskans to spin and knit qiviut (the hair of the musk ox... a most unlikely source for one of the softest and finest fibers on earth). Mrs. Reade's lace designs can still be seen in the exquisite qiviut pieces sold through Comingmak in Alaska. Although there is only one page of text in this book, it includes cogent remarks on the charted vs. verbal instruction controversy: "I have absolutely refused to write these patterns down in the usual confused and error-prone method which has been in use for over a century. Substitution of charts and symbols eliminates ambiguity, confusion, errors, and many hours of work." Gettun Dorothy!! The long unavailability of this



book, combined with the limited supply, make it a collector's item. Spiral bound, 56 pp, \$4.50.

Dedicated lace knitters have been able to amass substantial collections of lace-edging patterns only by diligently indexing the smattering of designs given in books and magazines, and by swapping with other lace collectors. Well, lace knitters, hang onto

your needles... a new book has just arrived from Australia which contains two hundred (Yes! 200) lace edgings, all in one handsome hardcover book: *Classic Knitted Cotton Edgings* by Furze Hewitt and Billie Daley. There is a photograph of each lace (alas, no charts), color plates, a brief history of the art, basic knitting instructions, and tips on washing and care. Hc, 112 pp, \$19.95. Kangaroo Press.

You may notice that, except for one self-published by Dorothy Reade, these books are all imported. The bias is not mine. U.S. publishers seem to be suspicious of lace; only Dover Publications has risked it with the reprints of the two Marianne Kinzel books from England.



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Spinning a gossamer web

By Priscilla A. Gibson-Roberts

The Shetland Islands are identified with the soft yarns of their sweaters and the very fine yarns of their lace shawls. Shetland sheep produce very soft fiber that translates into these lovely yarns. But the spinning techniques, tools, and skills of the spinner also play a role in the hand of the yarn.

Rooping. Sheep are believed to have been on the Shetland Islands since the Stone Age. The harsh climate and poor forage insured that only the fittest survived to evolve into the sturdy small sheep of today. These sheep have a dual coat: a long outer coat of hair fibers and a soft undercoat of fine wool fibers. As is true with most ancient breeds, they did not require shearing; moulting was a natural process.

The wool was gathered by a process called 'rooping.' In rooping, the hand, with fingers spread wide, was run along the sheep's skin at the base of the fleece, gently lifting the wool up and out. This process removed only the fine under-wool, leaving the hair fibers behind. Only the best of that wool, from the shoulders, was used for lace knitting.

After rooping, the wool was prepared for spinning. It was teased, combed into 'tremmen,' and often oiled with a fish oil called 'kresh.' The 'tremmen' (combed lock) was folded over the finger and spun into a very fine worsted-type yarn. In the finest yarns, only two or three fibers made the initial singles yarn. The singles were plied to make a very delicate 2-ply yarn.

Ring shawls. This yarn was so fine that the legendary 'ring shawls' were gossamer creations that often weighed

less than two ounces and measured up to six feet square. Obviously, the skill of both the handspinner and the knitter was considerable. For many, this was the principal source of cash income for the household. These were rural people who subsisted off the land. Much heavy work was involved in the daily routine of this harsh land. Wind and rain added to the discomforts of the chores, and chapped calloused hands were a serious problem for the spinner of fine yarns and the knitter of lace shawls. A highly skilled spinner-knitter of ring shawls often did not perform the usual chores, sparing her hands from exposure.

Not only the wool and the skills of the spinner were essential; the spinning wheel played a role in the ease of producing the lace-weight yarns. Certain styles of wheels are ideal for spinning certain types of yarn, and many cultures show a preference for a particular style of wheel. In the Shetland Islands, the favored spinning wheel was ideal for producing fine, soft yarns: a small, upright double drive flyer spinning wheel with a low wheel-to-whorl ratio and gentle take-up of the bobbin. Did they select it because of the limited space available in their cottages, because they could spin a particular type of yarn, or because it was the style available? Who knows?

This style of spinning wheel gives the handspinner time to draw the fibers to fine diameters without building up a high level of twist that would harden the yarn. The gentle take-up of the yarn onto the bobbin allows the spinner to produce a fragile yarn without danger of breaking it.

Not for sale. Handspinners no longer produce these yarns for sale; it is much too

labor-intensive. But there are spinner-knitters who preserve the old craft.

The first step is to select a fine wool fleece such as Merino or Rambouillet. The fine wool breeds tend to produce a very uniform fleece thus reducing the need to select only the best wool from the shoulders—but each fleece should be carefully inspected and only the longest and finest fibers used. Most spinners spin from the folded lock as was done traditionally; but

first, flick card the wool. In New Zealand and Australia, there is a strong preference for working in the grease. This works very well if the wool is freshly shorn and has been grown under sheep covers (garments put onto the sheep immediately after shearing and not removed until the next shearing, which keep the wool clean throughout the growing season). In the United States most spinners prefer to work with scoured locks.



Fine yarns for lace shawls—the whole trip from Australia: Polwarth fleece, spun and plied yarn, knitted grey shawl, photo of white shawl, letter to KNITTERS (for more, see p. 17).

AUSSIE AUGMENTS

Fine spinning was something I enjoyed from the start. I soon realized that the very best results were achieved by using a good quality fine fleece. My shawls are made from superfine Merino and Polwarth fleeces. It is false economy both timewise and moneywise to use a poor or dirty fleece. Quite a lot of people here in Australia who have small flocks of sheep and sell fleeces for the hand spinner are now covering their sheep with coats (made of the poly fabric feed sacks are made of). These coats keep out the dirt, grass seeds, etc., and keep the dark fleeces dark to the very tips

instead of the tips being bleached by the sun.

I always brush my staples with a flicker or dog brush, holding firmly one end and keeping staples intact and not trying to brush too many staples at once. I spin my brushed fleece from the centre of the staple and spin it in the grease, that is, I do not wash the fleece first. I find that greasy fleece is easier to spin finely and smoothly. I find it difficult to get a superfine yarn from washed fleece. I usually rest each bobbin of spun yarn at least overnight before plying together. Then rest again before skeining and washing.

—Barbara George



Picking a wool lock. This is a popping-up-and-down action with the flicker which generates static to help open the fibers.



Combing a lock through the teeth of the slick comb. This is not a carding process as all the short fibers are removed and the fibers are left in parallel alignment.



Combing a lock through the teeth of a pet rake in preparation for worsted spinning.



Spinning a combed lock from the fold for a fine lace-weight spinning yarn.

In flick carding, the lock is opened as much by static electricity generated by the popping action of the flicker as by the teeth of the flicker as by the teeth of the card cloth. All the fibers are in parallel alignment, but the yarn cannot be classified as a true worsted yarn because the shorter fibers have not been removed. To spin a true worsted yarn, the lock can be combed through a pet rake (available at pet shops). Both methods of fiber preparation are satisfactory.

When the locks are prepared, they are spun from the fold. The lock is folded across

the finger, and the fibers drawn out from the fold, with the drawing hand smoothing down the yarn as it controls the advancing twist. The smoothing action between the thumb and fingers brings in any stray fiber ends to ensure a sleek yarn. The yarns are spun 2 as singles and plied 3 in the usual manner. The yarn is then finished, preferably in a simmer bath as with any knitting yarn. Since the gas-saver line characteristics are to be emphasized, blocking the yarn (either by weighting or on a blocker) is recommended.

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Index of Advertisers

Bone Hills Studio	60
Beck's Warp & Weave	41
Bremner Yarn	41
Brown Sheep Co.	21
Cottage Creations	7
Cotton Clouds	3
Create Something Beautiful	43
Crystal Palace Yarns	42
Don Tejedor	60
Don Tejero	56
Dyed in the Wool	Third cover
Fiber Yarns	2
Hammory Knitters	43
Hopewell's	54
Jamie Harmon	59
Knit Knack	42
Libbeth Update	60
Nature Spin	59
North Island Design	20
Northampton Woods	60
The Original Knitting Needle Box	25
P. G. Roberts Co.	8
Pat Knickerbocker	3
Pennelope Crafts Program	3
The Plover's Cove	26
Schoolhouse Press	6-63
The Sheepy Shop	7
The Stitching Post	61
Tomato Factory Yarn Co.	6
Wilde Yarns	7

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